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The ART NEWS

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"VIRGIN AND CHILD"

Attributed to ANDREA DEL VERROCCHIO

This stucco relief, attributed to the master by Dr. W. R. Valentiner, is on view at the galleries of Parish-Watson & Co., Inc.

NOVEMBER 30, 1935

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"WINTER, WASHINGTON SQUARE"

By GUY WIGGINS

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The ART NEWS

Established 1902
E. K. Frankel, President

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NEW YORK, NOVEMBER 30, 1935

NO. 9 WEEKLY

Innes Auction Has Offerings Of Wide Appeal

Feature of Christie Dispersal
Is Famous Rembrandt Print;
the Old Master Works, Silver
and Furniture Also of Note

LONDON.—The art collection formed by the late Mr. Ernest C. Innes, the dispersal of which is a major event on Christie's December calendar, is notable both for the wide range of material offered and the fine quality of the individual items. Old English silver, European furniture and art objects, Dutch and English paintings and a group of Rembrandt etchings are the major categories in this three-session sale. The silver comes up on December 11; the furniture and art objects on December 12, and the paintings, prints and drawings on December 13.

The greatest interest will focus, undoubtedly, on the print collection featuring Rembrandt's famous etching of his friend, Jan Six. Made especially to the Burgomaster's order in 1647, the plate shows the subject leaning against a window sill, reading a book. The etching was executed at a time when the artist's finances were at a low ebb and when Jan Six was one of the few friends who stood by him, paying his rent and helping him to obtain commissions. It was treasured by the descendants of the Burgomaster until 1928 when it was sold in Amsterdam to the Messrs. Colnaghi, who, acting as Mr. Innes' agent, gave £8,200 for this example, one of the highest prices ever paid for any etching. Many experts consider it the artist's masterpiece in highly finished shading and in the technical handling of bright sunlight and shadow. The print is in the second and rarest state and signed and dated by Rembrandt.

In addition to the Jan Six portrait, the Rembrandt etchings which are likely to attract the greatest attention are the unusually fine impression of "The Three Trees," formerly in the collection of the Earl of Aylesford, which has heretofore realized more than £1,000 on three separate occasions; the "Agony in the Garden," a second state of "Ephraim Bonus," a fourth state of "The Three Crosses" and a second state of the "Hundred Guilder Print."

The silver collection contains some fine specimens of the art of the early makers, the oldest being an Edward VI tazza-shaped cup, dated 1552. Elizabethan silver, which is of the greatest rarity, is represented in the collection by two notable specimens. One is a tankard, dated 1574, with rich repoussé decoration on the domed cover and base and very vigorously engraved Renaissance motives surrounding the body. Also of this period is a silver-gilt cup and cover dated 1582. The elegance of the urn-shaped form is heightened by the beauty of semi-conventionalized floral engraving. Even earlier in date is the remarkable Edward VI silver cup with a plain chalice of exquisite profile supported by a relatively heavy baluster stem and base adorned with bold flutings.

Of particular interest, also, are the parcel-gilt, gourd-shaped cup and cover

(Continued on page 21)



"PORTRAIT OF A YOUTH"

Included in M. Louis Carré's exhibition, "The Art of the Kingdom of Benin," now on view at the Knoedler Galleries.

BENIN, ANCIENT PERIOD

Carré Shows Benin Bronzes and Ivories at Knoedler's

By DOROTHY DANNENBERG

The exhibition of "The Art of the Kingdom of Benin" at the Knoedler Galleries enables the American public to see for the first time a homogeneous selection of the work of one of the ancient Negro civilizations. Last year the Museum of Modern Art laid the groundwork for the understanding and appreciation of African sculpture with its comprehensive exhibition, but the collection was bewildering by reason of its size and the variety of its subject matter. Some clarification was achieved by the smaller displays which succeeded the Museum's show; simplification has been carried even further by M. Louis Carré in the current exhibition. Here, the limited number of examples and their simple arrangement in two rooms permits individual study of each piece, permits, too, a recognition of the characteristic style and content of one kingdom as distinguished from the work of the score of other African tribes which were contemporary with it.

The concentration on one country enables us to bring to bear all of our knowledge of the history and religion of the Benin civilization; the scholarly preface to the catalog sketches in the background of the sculpture, thus enriching aesthetic appreciation. Of the sculptures on display, a few were seen in the Museum of Modern Art's exhibition and in the Trocadero show in 1932, but the majority of them are pieces which have never before been exhibited.

Benin, now a part of British Nigeria on the west coast of Africa, was, M. Carré informs us, one of the most powerful and highly civilized of all the African kingdoms. Founded in the XIIth century by inhabitants of the country of Yoruba, its tribesmen had been in contact with Islamic civilization since the VIIth century and might possibly have been influenced by the cultures of Egypt, Greece and Rome. Its first definite contact with Europeans took place in 1472 when Portuguese seamen landed there and, sev-

eral years later, brought back an ambassador to their own country. From the Portuguese accounts and from the description of the brothers de Bry when they visited Benin in 1600, we know that the capital city as a flourishing metropolis, rich in goods and artistic objects. Half a century later a Dutch traveler, Dapper, wrote enthusiastically of the broad city avenues, the houses of red clay, the bronzes and ivories and the King's Palace which was as large as the city of Haarlem. The country's period of greatest culture was terminated by a civil war in 1691-1701, and, although Benin was rebuilt several times after that, it never regained its former status. Only in 1897, when it became a British colony, was its art brought to Europe in quantity.

More pertinent even for the study of Benin culture is the understanding of its government and religion. "The monarch," M. Carré's preface tells us, "a semi-divine personage, was both king and high priest. Surrounded by an

(Continued on page 6)

Parish-Watson Holds Exhibition Of Rare Interest

Chinese Ceramics and Bronzes,
Rugs and Persian Potteries
Form the Major Categories
in Notable Display

By MARY MORSELL

There is a certain challenge to taste and knowledge in the exhibition now current at the Parish-Watson Galleries. Three floors are devoted to a display of the finest things in the collection—Oriental rugs, Chinese porcelains and bronzes; Persian potteries and miniatures and last but not least a beautiful stucco relief of a lost marble sculpture which is attributed to Verrocchio. Although the exhibition is actually quite large, the sense of spaciousness and order induced by the almost informal arrangement of these treasures in many rooms is conducive to the delightful pursuit of "browsing." It is, naturally, a display that should be visited many times for full enjoyment. But the presentation is so fine and the level of quality so high that many who feel bewildered by studying Chinese porcelains and Persian potteries in our museums will find their values clarified and their interest keenly stimulated by the Parish-Watson exhibition. To collectors, of course, the concerted bringing forth of such important examples as these is one of those occasions that needs no additional emphasis. Such pieces as these speak for themselves and inspire enthusiasm without the stimulation of the written word.

Practically all types of K'ang Hsi porcelain appear in the collection in superb examples—*famille verte*, *famille noire* and a series of peach blooms and other lovely monochromes. The turquoise and gold polychromy of Rhages ware contrasts in its fragility with the brilliantly glazed hard pastes of the Chinese ceramists, while the monumental forms of a few early bronze vessels lend a note of austere beauty to the display. Several famous rugs of the great classic period of Persian weaving, including three carpets that were shown in the great Burlington House exhibition, are given a separate room where their grandiose patterns and mellow richness of color may be studied without the intrusion of other objects. A few tapestries and a number of rare Persian miniatures are not only of great interest in themselves, but add to the decorative charm of the display through their vivid colors and patterns.

The stucco relief, which is reproduced on our cover this week, is from a lost marble sculpture, declared by Dr. W. R. Valentiner to have been the work of Verrocchio. According to this expert, there is only one other reproduction of this relief in existence—the "Albizzi Madonna" believed by Mr. Theodore Andrea Cook to have been done by Leonardo da Vinci in 1478. Interesting comment on these two sculptures has been recently made by Dr. Valentiner in his article entitled *Leonardo as Verrocchio's Co-Worker* published in the March, 1930, issue of *The Art Bulletin*.

Regardless, however, of questions of scholarship and pedigree, this relief of

(Continued on page 4)



BLACK GROUND VASE

K'ANG HSI

"POLONAISE" RUG

PERSIAN, XVII CENTURY

BLACK GROUND VASE

MING

These specimens, each outstanding in its class, are included in the exhibition of Chinese bronzes and porcelains, Persian miniatures and carpets, and Mohammedan potteries, now on view at the Parish-Watson Galleries.

Parish-Watson Holds Exhibition Of Rare Interest

(Continued from page 3)

the "Virgin and Child" has a deep appeal through its combination of tenderness and reserved beauty. Early training as a goldsmith is reflected in the linear purity of the silhouette and in the treatment of drapery rhythms, as well as in the careful though unobtrusive finish of all details. The almost classical oval of the inclined head, bent in solicitous gaze upon the Child, attains an increased expressiveness through the play of light and shadow over the brow and cheeks.

In addition, subtle contrasts and emphasis obtained through the blending of delicacy with essential solidity and strength of form play over the entire composition and contribute greatly to its unified beauty. The diaphanous grace of the Virgin's veil, fluttering away from the coils of the hair, draws the eye down to the sturdy and wholesome beauty of the Child's body. The masterly handling of drapery folds in the Virgin's cloak accentuates through the relative complexity of style, the firm, maternal strength of the hand that rests close by. The free rhythms that express so naturally the abandon of a child's movements are balanced by the serene flow of line in the body of the Mother, firm and young beneath the simple undergarment. In addition, truth and a certain innate reverence that has no tincture of religiosity imbue the relief with that calm nobility which is of the very essence of great art.

Three of the most famous rugs in the collection deserve the close study of all

connoisseurs in this field as magnificent examples of their type. Regal size and beauty characterize the large Isfahan carpet of the reign of Shah Tahmasp which was shown at the great display of Persian art held at Burlington House in 1931. Though mellowed by the lapse of four centuries, the rich harmonies of the color scheme retain all their freshness and clarity. Against the rose-crimson field, arabesques of intertwined flower stems weave grandiose rhythms which though following the capricious curves of growing things suggest at the same time those conceptions of infinity which underlie Oriental philosophy. Glowing like jewels in their pure tones of blue, green, buff, yellow and crimson, palmettes, peonies and lotus flowers accent the center of the rug and repeat their forms and colors in smaller scale amid the scrolling branches where Chinese cloud bands also appear. Framed by two guard bands, the broad border of midnight blue with its bold palmettes and scrolls

enhances through contrasts of tone and treatment the magnificent phantasy of the center field and serves as a foil to its richness and warmth of color.

The Northwest Persian "medallion" carpet, which was also exhibited at Burlington House, was shown in 1926 at the display held at the Art Club of Chicago. On this occasion, the well-known authority, Mr. Arthur Upham Pope, makes the following interesting commentary upon this rug, which dates from the end of the XVth or the beginning of the XVIth century:

"This carpet, perhaps the earliest whole Persian carpet yet found, belongs to the small but famous group of northwest Persia medallion carpets, but its dominant color scheme of gold, green and crimson is unique, and the intricate decoration of the main field is also unprecedented. Its mosaic jewel-like quality, both in color and scale, forms an admirable contrast to the austere central medallion.

"The archaic simplicity of the draw-

ing, the wide spacing of the central elements, the architectural rigidity of the border, all bespeak early work. A further and more specific evidence that the style is really early is to be found

in the great medallion and animal carpet loaned to the Poldi-Pezzoli Museum in Milan by the Queen Mother Margherita, which carried the earliest date yet found on any carpet—1521. This car-

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pet gives every evidence of being considerably earlier than the Milan piece."

The "Polonaise" rug which we reproduce in this issue dates from the XVIIIth century and is one of a group of carpets, almost all of which were made as presents for European monarchs or princes. This famous specimen, which was once in the possession of Prince Liechtenstein, was shown in 1891 at the Handelsmuseum in Vienna; in the Loan Exhibition of Early Oriental Carpets held at the Arts Club of Chicago in 1926 and at the great Burlington House Exhibition. The characteristic use of interwoven threads of gold and silver heightens the sensuous glow of the color harmony while contrasting grounds of sonorous brown and green are traced with delicate floral decoration marked by repeated accents of blue and brilliant red. The border is counter-crested in salmon pink and silver.

Those who have felt an attraction towards Chinese porcelain, but have been confused in their sense of values by casual acquaintance with specimens of average decorative appeal can benefit tremendously through careful study of a number of the superb K'ang Hsi and Ming specimens in the Parish-Watson collection. A large number of the examples on view reveal through the sharp perfection of their design, exquisite proportion and richly glowing glazes, the apogee of the ceramist's art.

The black ground porcelains, of which there are several famous examples, have deservedly won a first place among collectors because of the exquisite effects obtained through the contrast of *famille verte* floral decoration against the luster of the dark ground. Of the three superb specimens the vase with Flowers of Four Seasons design formerly in the Morgan collection especially repays close scrutiny. The drawing of prunus, peonies, lotus and chrysanthemums displays amazingly fresh and joyous observation of nature, but with characteristic skill the ceramist has heightened the beauty of the composition through subtle effects in the glaze. The peculiar depth was attained by overlaying a dull black pigment with washes of transparent green enamel, which impart life and fire, while the use of a certain quota of lead in the greens imparts an iridescence which casts its reflections upon the black surfaces. The beaker from the Gary collection which we illustrate in this issue is another distinguished piece in the same category, which expresses within the exacting conventions of ceramic art the lyrical beauty of prunus blossoms quivering in the cold of winter. Lifting their white sprays from massive green rocks, the rhythms of the blossoms and branches are accentuated by little birds flying from spray to spray.

The inclusion of blue in black ground vases is not only very rare, but also extremely beautiful in its effects and the unique pair of small Ming specimens of this type in the exhibition

therefore have great interest. Large regal examples in this style may be seen in the Altman Collection at the Metropolitan Museum, but here everything, without loss of values or intensity, is reduced to the scale and delicately of a miniature. The white hawthorn flowering upon aubergine branches; the birds of vivid plumage and the green and aubergine rocks are all imbued with that combination of precision and loving observation of natural forms that mark the finest Chinese porcelains of the great period.

The infinite imagination and freshness of invention which were brought to traditional themes is realized afresh when one examines another of the outstanding K'ang Hsi pieces in the collection—a quadrilateral vase with green ground, also displaying the Flowers of the Four Seasons. Here the motives are fundamentally the same as in the black ground example previously discussed, but the entire treatment is more exuberant and more detailed as if in response to the lyrical tone of the background. In the panel for Spring, a moon looks down upon the aubergine branches of the double cherry; two cranes enliven the lotus pond of Summer and great rocks mingle with the chrysanthemums of Winter.

Blue and white hawthorn jars must also be truly appreciated be seen in specimens of the finest quality where the hues of the cracking ice pattern form a sharp, clear and resonant background for the white of the prunus blossoms, symbolic of the first coming of spring. The set of three ginger jars in the present exhibition, as well as the bottle that was formerly in the Morgan collection, clearly show the loveliness of this traditional design when executed by master potters.

In a distinctly different style from the pieces described above is the very decorative Ming potiche, with its predominance of bright turquoise blue. The jar, which was formerly in the Henry Hirsch collection, has a most spirited decoration of lotus plants, cranes, peony branches in lambrequin

panels and Taoist emblems, executed in sharp low relief against the heavy porcelain ground. Of the Ch'ien Lung period there are but few examples, but general attention will be attracted by the remarkable five-piece altar set that was formerly in the Gary collection. All the flowers from a prodigal garden seem to have been lovingly gathered into the *mille fleurs* design, precise and pure despite its tremendous intricacy. The softly toned enamel colors of the period—rose red, blue, yellow, green and violet are perfectly suited to the delicate phantasy of the pattern.

Although there are only a few Chinese bronzes on view, these are of outstanding quality. The earliest, which we illustrate in this issue, is a sacrificial jar of the Shang period which was exhumed from a grave at Wu-Kang Chou in the province of Honan. Since no suture is visible the jar was undoubtedly cast in one piece by the "lost wax" process. It is covered with an extremely rich patina, brilliant with red, gold, blue, green and brown tones and in the monumentality and strength of its form epitomizes its very early period. The amazing vigor and style of the archaic animal and monster forms done in low relief and the modelling of the loop handles springing from monster heads are other details which will be noted by connoisseurs.

Of the Chou period, the collection boasts a superb specimen with a lengthy, clear cut inscription, consisting of 152 characters made in the case and yielding the date 999 B. C. The bronze which is of the *tui* type follows the form of vessels which were originally carved from wood to serve as receptacles for millet offered to ancestral spirits. The powerful compact form, accented by the repeated ridges

and dragon fret friezes, is emphasized by the massive handles, springing from elephant heads.

Another interesting specimen of this same period also has an inscription cut into the base reading: "A precious vase-shaped vessel, made by Tseng Shih." Here one may study a slightly less austere type of decoration in which motives of symbolic portent are adapted to the circular form of the vase. Contrasting with the bold monster head handles are the delicately molded ram's heads beneath the flaring lip.

The concepts and technique of the Persian potters of the classic period are revealed through a superb series of examples displayed in two wall cases. Upon these fragile bowls and ewers, which contrast so strongly with the hard pastes of the Chinese, the artists of Rhages adapted motives from their favorite legends to the spatial restrictions of ceramic form. Against the grounds of pure turquoise or ivory white, pale bluish green, gold and red combine in harmonies of line and mass which express the aristocratic traditions of Islam during her greatest period. Occasionally as in the lovely turquoise bowl with high relief decoration in gold, the design of sphinxes and arabesques has an abstract quality. But in most of the pieces, the potters, like the book illuminators, recorded the joys of the hunt, the magnificent pleasures of the sultan and his court and favorite episodes from the *Shahnameh*.

Space forbids detailed commentary upon these pieces and we can only mention a few of the most beautiful which are indicative both of the variety of types and of the significance of the collection. The bowl which we illustrate in this issue reveals the genius of these potters in adapting an elaborate and

intricate figure design to a circular form. The composition is finely balanced, on the one hand repeating parallel straight lines and full-flowing curves, carried out in the sketchy emphasis on the pattern of the robes. Touches of gold, black and faint orange-brown enrich the prevailing harmony of cold blue and clear, resonant green.

Another splendid bowl, showing the sultan in his garden, reflects the style of Abassid miniature painting in its stylization of trees and flowers, while a specimen which was included in the exhibition at Burlington House is remarkable for the vigorous movement of the archer and the prancing life of his steed. The simplest and strongest rendition of the favorite equestrian motif is found in the bowl with galloping horse and rider in polychrome enamels on white, while among the bowls with paintings of musicians, there is a most unusual piece, in which the two seated figures, clad in caftans with striking textile patterns, are boldly silhouetted against the blue ground. Another notable specimen, distinguished both by the delicacy of the brushwork and the spacing, shows two polo players on either side of the tree of life. In addition to these Rhages pieces of the XIIth and XIIIth centuries, the exhibition also includes a group of the rare Guebri and Samarra types, as well as a series of turquoise and black Raqqa jars with golden iridescence.



BRONZE SACRIFICIAL JAR

Included in the exhibition of Chinese bronzes and porcelains, Persian miniatures and carpets, and Mohammedan potteries, which may now be seen at the galleries of Parish-Watson & Company.



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(At left)
"FLUTE
PLAYER"

(At right)
"FIGURE OF A
KING"
BENIN,
CLASSICAL
PERIOD

These bronzes appear in M. Louis Carré's exhibition, "The Art of the Kingdom of Benin," which is now on view at the Knoedler Galleries.



Carré Exhibits Benin Collection Of Great Interest

(Continued from page 3)

array of dignitaries, clients and servants, he remained within the confines of the royal palace. All the men of Benin were considered to be his slaves, all land was his property. . . . The sacerdotal aspect of the king's power and the human sacrifices constituted the outstanding traditions of Benin religion." There was a hierarchy of gods, too, with high priests appointed to serve them and a varied group of sacred animals. Tame leopards were kept in the palace and the catfish, the crocodile and the serpent were connected with royalty and worship.

The fact that religion was based on a living man rather than on a super-

natural being accounts for the secular quality, the naturalism of Benin art. Thus, in the present display, there are no fetishes, no horrendous masks or distorted phallic symbols, but instead a worldly art which is more sophisticated, simpler for the average eye to assimilate than much of the body of Negro sculpture. The bulk of the exhibition is made up of portraits of princes, of noblemen, of kings and warriors, of sacred animals and highly decorated objects of daily use. Most of the pieces have been chosen not only for strength of form and modeling, but for the fine patina of their bronzes. Rich surfaces, chocolate browns and soft green colorings are due in part to the casting technique of the Benin sculptors, the "cire perdue" process, which required the highest degree of craftsman's skill and necessitated the destruction of the mold after each casting.

Bernard Struck's classification of the sculpture into periods has been for the most part adhered to in the catalog and

in the arrangement of the pieces and we may follow Benin art through the archaic period (1140-1360), the ancient period (1360-1500) and the classical period (1500-1691). Among the loveliest of the early works are the portraits of princesses from the ancient period. Number 4 in the catalog, a bronze head with a coiffure of beadwork and a high collar which conceals the lower part of the face, is the finest of the group in modeling and in mood. The deep-set eyes, the rounded cheeks, the sensitive curving lips almost quiver with life. The chin, invisible, yet felt, strains forward, pushing out the beaded collar. The construction is simple, the severely stylized headdress and collar adding a rhythmic decorative quality to the tridimensional, realistic portrayal of the face. Every detail such as the rigid strand of beads pendant on either side of the face, is worked out with technical mastery of materials, with perfect artistic taste. In this tiny head, less than ten inches in height, the artist has created an impression of stability

and monumentality which many a more "civilized" sculptor might envy.

Similarly in Number 1, strong and sure in its delineation of curving features, in its utilization of light and shade to lend fluidity to the expression, the flesh is living and the head breathes placidity and strength. The two portraits from the classical period, while not totally devoid of sculptural quality, are inferior to the earlier works. More like copies than original creative efforts, neither is as fine in the placing of features, the arrangement of accessories or in the achievement of the rich brown patina of the ancient bronzes.

Another remarkable early head is the "Portrait of a Youth" where, as in the princesses' portraits, the gleaming bronze is worked so that highlights fall on lips and nose, and the beautifully rounded curves of the cheeks are given formal significance by reason of the archaic treatment of hair and collar. The illusion of solidity which has been achieved and the strength of the profile views as well as the front face

is extraordinary if one examines the unusually thin metal of which the head has been constructed. All of these portraits have been conceived of in the round, as objects to be seen from all sides. The planes which compose the faces are curved, rather than flat or straight, the transitions between them subtly graduated.

In the standing figures of the classical period interest centers for the most part in the decorative patterns of the garments as well as in formal problems. The "Flute Player," while retaining the feeling of mobility within solidity which characterizes the earlier heads, is elaborately costumed, the flat linear arabesques subordinated to the design of the whole. Absorbed in his playing, the tiny figure makes living for all the time the music of his flute, the spirit of his epoch.

In the same way, the several figures of kings, notably Numbers 10 and 12, capture the dignity of bearing, the

(Continued on page 15)

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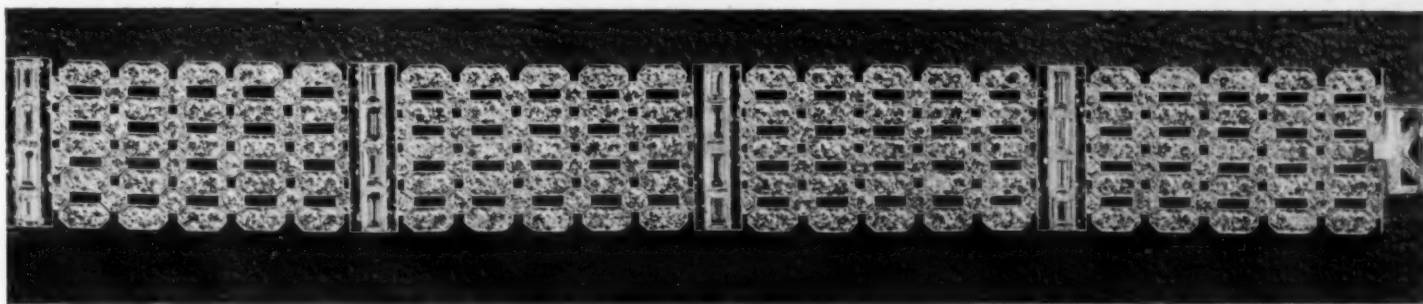
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mately 2.50 carats; several all-diamond bracelets, one with alternating large and small links and another with three marquise diamonds weighing 1.50 carats, three hundred forty-three round diamonds weighing 9.81 carats, and forty-two baguettes. A diamond and onyx pendant-watch with eighteen-jewel Audemar Piguet movement, set with approximately one hundred eighty-two round diamonds; a handsome diamond pendant with chain, featuring a single pear-shaped diamond in the heart-shaped pendant; a diamond and emerald wrist watch with eighteen-jewel seven-adjustment Baume movement, and several others. A diamond and onyx brooch and pendant combination and pair of matching earrings, a pair of diamond clips, a diamond and onyx bowknot brooch, a diamond and sapphire pendant, and an Oriental pearl necklace with one hundred twenty-five pearls, total weight 230 grains.

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INDIAN ART SEEN IN NOTABLE SHOW

One of the most comprehensive exhibitions of Indian art ever held in this country is now on view at the Heeramanek Galleries, under the auspices of the College Art Association. Leading museums and collectors have loaned important works to the display, which includes sculptures, paintings and bronzes, ranging in period from the 1st to the early XIXth century.

Dr. Coomaraswamy of the Boston Museum has written a most illuminating introduction to the catalog, elucidating both the aesthetic and philosophical principles of Indian art and its history. "The dominating necessities of early Indian art," he writes, "are those of embodying a concept of the first and highest principle in the likeness of a worshipful deity, and those of the narration of ancient myths. . . . The Buddha type is adapted from that of the Yaksha, once a designation of the supreme deity and later of various tutelary divinities. This early type is monumental in the extreme, the figures being often above life size and no less impressive in their suggestion of the operation of a catalytic power than they are in actual scale. At the same time the narrative art with which the surfaces of Buddhist buildings are covered is fascinating in its clarity. The greater part of this early art is 'primitive' in the laudatory sense of the word; it is entirely controlled by its themes and at the same time sensuous. This combination of intellectual and sensuous elements is characteristic of Indian art throughout its expansion."

Sculptures revealing several phases of the expression of this early period included in the display. In the railing with a figure of Yakshini the great lotus flowers and the standing figure reveal the grandiose rhythms which gave such strength to the architecture of temples. From this same period, the bust of a Yakshini with upraised arm, loaned by the Metropolitan Museum, shows the monumental treatment of single figures. In the head of an Apsara of the Gupta period, from the Boston Museum, the characteristic style of the classic era is revealed. The expression of the dreamy, half-closed eyes and of the lips with their restrained, half sensuous smile are the creation of a sculptor who sought an expression of serenity, resolved, as Dr. Coomaraswamy phrases it "in a unity of inner and outer life." The brilliant decorative craftsmanship of this epoch may be studied in a pillar from Mathura, dating from about the VIth or VIIth century, in which lotus motives and vases unite in a compact design.

Of the Pala period (VIIIth or IXth century) is one of the finest enthroned Buddhas in the exhibition, in which the purity of the form and the grandeur of conception evoke the contemplative nobility of the philosophy it symbolizes. Strongly opposed to the calm, majestic rhythms of this work is the Xth century Rajputana carving of Siva and Parvati.

Among the bronzes, there is a special delicacy and grace of modeling in the IXth century seated Bodhisattva, while in the standing Buddha loaned by the Worcester Museum one notes the simple treatment of the drapery which clearly defines the robust modeling of the body. The much more elaborate style of the XIVth century in Nepal is exemplified in the Avalokitesvara from the Dodsworth collection where the jeweled crown and other adornments of the royal costume are of paramount concern to the artist. A vigorously modeled figure of a bull, dating from the XVth century, and the Boston Museum's very expressive figure of the Child Krishna as Butter thief, dancing, are also outstanding in this series.

Several leaves from a XIIth century palm-leaf manuscript, a Treatise on Transcendent Wisdom, are the earliest paintings in the exhibition. The Jain school of the XVth century is represented by a number of interesting examples, while in the more familiar Rajput painting of the early XVIth century we see the relatively strong influence of the Persian miniaturists.

The lenders to the exhibition are Professor W. Norman Brown, the Albright Art Gallery of Buffalo, Mr. Percy M. Chandler, the Cleveland Museum of Art, Dr. Ananda K. Coomaraswamy, the Misses Alice and Mary Dodsworth, Heeramanek Galleries, Mr. Nasli M. Heeramanek, Mr. Philip Hofer, Miss Mary Sutherland Maxwell, the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Pennsylvania Museum of Art, the William Rockhill Nelson Gallery of Art and the Worcester Art Museum.

ROMAN COPY OF THE ELEUSINIAN RELIEF

The fragments of the Roman copy of this famous relief are shown in a reconstructed cast in the Room of Recent Accessions of the Metropolitan Museum of Art.

(Photograph courtesy of the Metropolitan Museum of Art)



Reconstructed Copy Of Eleusinian Relief At the Metropolitan

The first known Roman copy of the famous Eleusinian relief at Athens has recently been reconstructed from twelve stone fragments which the Metropolitan Museum of Art acquired several years ago, and is now on exhibition in their Room of Recent Accessions. The Greek relief which served as its model was discovered in 1859 near the Sacred Precinct of Eleusis and identified as an original work dating from the time of Phidias. A masterpiece of religious sculpture, it depicts with reserved grace the figures of Demeter, Persephone and Triptolemos. The Roman copy which the Museum owns was found embedded in an old wall in Rome and is thought to have been executed during the time of Augustus.

Unfortunately, the relief was incomplete when uncovered and the fragments which the Museum possesses constitute only one-third of the sculpture. However, a complex restorative process with the remaining pieces mounted in a plaster cast taken from the Greek model recreates the work, allowing the spectator to grasp the composition as a whole. In the reconstruction, the marble and plaster parts exactly fit in size, in depth of relief and in almost every detail of the carving—an interesting commentary both on the accuracy of the Roman copy and of the Museum's restoration. This correspondence between the copy and the original is due, as Gisela M. Richter, curator of classical art at the Museum, points out, in her article in the Museum Bulletin to the fact that the Roman work "was executed not freehand, but mechanically, by the pointing process." The Greek sculpture is delicately carved, the Roman treatment of figures and draperies stiffer and less fluent, but the surface of the latter is better preserved and, as in the head of Demeter, the details stand out more distinctly.

The discovery of the Athenian relief, one of the most important sculptural finds of the last century, and the reconstruction of its later copy are important both for their aesthetic value and for the light which they throw on the religious and cultural life of their periods. Miss Richter advances the theory that the Greek work was at one time placed with a companion frieze

Walters Gallery Adds Two Objects To Public Display

BALTIMORE.—Two additions recently made to the treasures on exhibition at the Walters Art Gallery are an early XIIIth century panel, the oldest Italian painting in the Museum, and a stone relief by Matteo del Nassaro, friend and fellow worker of Cellini.

The panel is a representation of the Virgin, the figure draped in blue and rose with gold embellishments, and was at one time part of a large crucifix. The technique of the work is very curious, and closely allied to that of manuscript painting. A wooden panel was first covered with heavy parchment which was then treated with a sizing of gesso, very much after the method a manuscript was prepared. However, the style of the great fresco painters of the Italian Romanesque school rather than the delicate work of the illuminists distinguishes the work, which was probably executed somewhere in the region of Tuscany. It was included in the collection which the late Henry Walters acquired from Cardinal Massarenti of Rome, about twenty-five years ago, but was in such fragile condition that it was carefully stored in a vault at the Museum until recently when restorative and preservative treatment was applied by David Rosen, head of the technical and scientific department at the Gallery.

The Nassaro relief shows the temptation of Adam and Eve and its delicate effects are those of an artist accustomed to work in precious stones. It is signed and dated "1501." Nassaro was one of those versatile artists of which de Vinci was an outstanding example. Before he went to France where he was established at the court of Francis I, he included among his patrons Isabella d'Este for whom he carved a "Descent from the Cross" in bloodstone using the veins of the stone so cleverly that they resembled blood dripping from the wounds of Christ.

in the Periklean Telesterion or Hall of Mysteries and that the Museum's copy, while perhaps executed solely for its artistic appeal for a Roman collector, was most probably utilized in religious ceremonies also.

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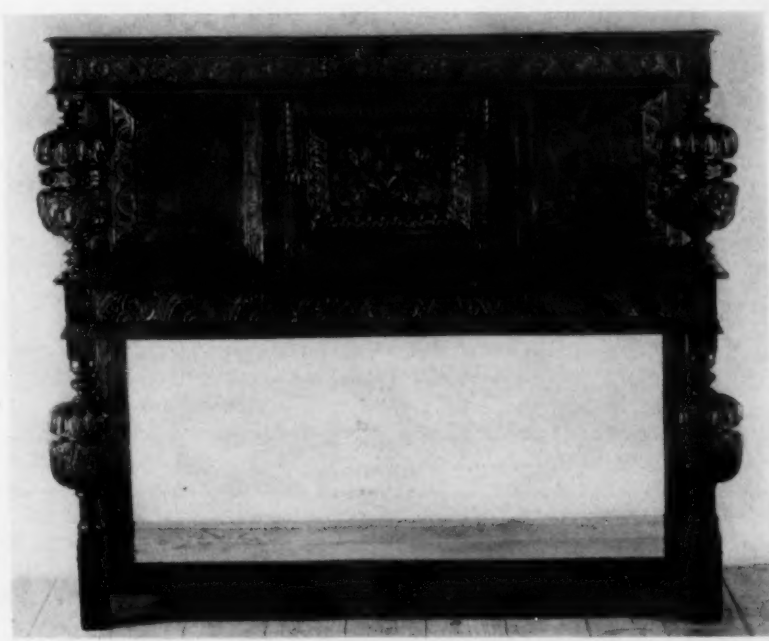
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First Art Museum In State of Virginia Recently Opened

RICHMOND.—Although shortly after the Revolutionary War, Virginia organized an Academy of Arts and Sciences of the New World, which flourished for a brief period, it is only during the past few weeks that Virginia's first art museum opened its doors to the public. True, this white limestone building with its red brick trim, designed in the Georgian style which was characteristic of the Old Dominion, is only the initial unit of that much larger Virginia Museum of Fine Arts which will be erected at some future date. Yet it contains all the absolutely necessary features without which a museum could not function and is, therefore, Virginia's first realization of a long-cherished dream.

It was in 1919 that the first real impetus for the founding of an art museum was provided by the presentation to the Commonwealth of a collection of fifty-three oil paintings, a gift from the late Judge John Barton Payne. These were temporarily housed in Richmond's "Battle Abbey," but as further art gifts to the State accumulated it became evident that more adequate storage and exhibition space would have to be provided. Judge Payne then offered to contribute \$100,000 toward the cost of a new building if an equal sum could be raised. This was promptly achieved through the efforts of the Richmond Academy of Arts and of a representative group of Virginia citizens under the leadership of former Governor John Garland Pollard. In 1932 the General Assembly of Virginia made it possible to build on the Soldiers Home property in Richmond. The Federal Public Works Administration agreed to donate to the building thirty per cent of the cost of labor and materials, an amount of \$66,000. Thus the Museum came into being, and with a further grant of \$11,500 from the government has been furnished and equipped for use.

In addition to Judge Payne's original gift, his will bequeathed to the museum a second collection of paintings together with fine prints, notable specimens of Portuguese art, and a large number of valuable books. An endowment fund of \$50,000 was also created by the will, the income of which is to be used for the purchase of works by American artists. The Payne collection, selections from which will constitute the first permanent exhibition in the new Museum, contains a number of important works, among them "Holy Family," by Andrea del Sarto, Francesco Francia's "Virgin and Child," Murillo's "Adoration of the Shepherds," "The Rescue of St. Catherine by St. George." Other features of the collection are Sir Joshua Reynolds' "Lady Doubleday," Copley's "Lord Spencer," Gilbert Stuart's "Captain Joseph Anthony," and canvases by Jansons van Ceulen, Emil Carlsen and John F. Carlson. At the present stage of inventory the Museum's collection com-



"VIRGIN AND CHILD"

By FRANCESCO FRANCIA



"LORD SPENCER"

By COPLEY



"THE RESCUE OF ST. CATHERINE BY ST. GEORGE"

By RUBENS

This canvas and the two above are included in the permanent collection of the Virginia Museum of Fine Arts.

prises seventy-five paintings of major value, three hundred and fifty etchings and prints, the Portuguese carvings, and a library of three thousand five hundred volumes.

The inaugural exhibition, which will be on view from January 18 to March 1, will be "The Main Currents in the Development of American Painting." Museums and collectors throughout the

country will send about one hundred and fifty examples of American art to Virginia for this showing. From March 1 to April 15, the Museum plans to hold a comprehensive exhibition of the State art collections, supplemented by a series of small exhibitions by art and craft groups in Virginia. The third display will be an annual selected jury show of work by Virginia artists. Supplement-

ing the program of exhibitions, lectures and receptions, the Museum will assist the Virginia Art Alliance in circulating art to the various communities, and will assist in supervising a Federal Art Project for the development and aid of Virginia artists. It will also continue an art survey of Virginia and cooperate with the schools and colleges in the development of art appreciation.

A cursory review of the museum plan and layout will reveal that in its physical equipment it is well adapted to undertaking a variety of activities. Incorporating in its planning the latest and best developments in museum design, the Virginia institution has been pronounced by experts a model of its kind. The unit which now stands represents the cross bar of the "H" in which form the completed museum will be built. The main entrance, on a level between the two floors, leads into a square central hall, surrounded by the executive offices and public rooms. A monumental staircase with wrought iron railing ascends to the second floor giving directly on to the great sculpture hall. Lighted by graceful lunette windows, this hall with its Corinthian columns and dentilled moldings offers a dignified setting for the display of plastic art. Together with the five large picture galleries and three smaller ones, designed for the exhibition of small bronzes, prints and other objects, which surround the Sculpture Hall, this portion of the building constitutes what will be the "grand concourse" of the completed museum and the architectural treatment is indicative of its future position in the general scheme. On the lower floor there are additional exhibition galleries, a small assembly room and a board room, as well as storage space, receiving, boxing and packing rooms and a mechanical plant. The lighting has received particular attention and the varying combinations of skylight, windows, and trough lighting allow for the different kinds of illumination required by each particular type of art.

Mr. Thomas C. Colt, Jr., will have charge of the Virginia Museum in the capacity of curator. Mr. Edward M. Davis, III, is second in command.

EXHIBITION

OLD VIEWS OF LONDON

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FRANK T. SABIN



PANTHERS FROM THE KINGDOM OF BENIN. (BRONZE) XVIIth CENTURY

Pierre Matisse Exhibits a Benin Bronze from the Ratton Collection

These two splendid examples of the art of the Benin civilization are the most important bronze pieces known to have come from the Royal Palace in the ancient and defunct city of Benin in British Nigeria. They were reproduced as early as 1898 by the German expert, Felix von Luschan, first in the *Zeitschrift für Ethnologie* and at a later date in his important book, *Altertümer*

von Benin. The specimen at the right was illustrated in the elaborate catalog issued last year by the Museum of Modern Art on the occasion of its great exhibition of African Negro Art. It is now included in the selections from that exhibition which are touring the country and are on view at the present time at the Arts Club of Chicago. The other piece is to be seen at the Pierre Matisse Gallery, where the

African art collection of Mr. Charles Ratton of Paris was so successfully shown last April.

The bronze panthers date from the XVIIth century and reflect in their form and modeling the importance of such animal figures as symbols of power. Measuring twenty-eight inches in length and twenty in height, they may well have served as decorations on either side of the throne in that palace,

which European travelers described as "as large as the Dutch city of Haarlem."

In contrast with the treatment of the human figure in which simplifications towards an abstract concept were not unusual, such animal figures as this follow a far more naturalistic trend. Only in the treatment of the mouth and teeth are their certain stylizations which through their emphases heighten the dominant impression of

ferocity. Made by the difficult *cire perdue* method, these examples not only testify to the high degree of skill to which the Benin craftsmen attained, but are also unique specimens since the casting process necessitates breaking the original mold each time a figure is cast. The greenish-brown color of the bronze has great warmth and displays to advantage the strong circular motives.—Advertisement.

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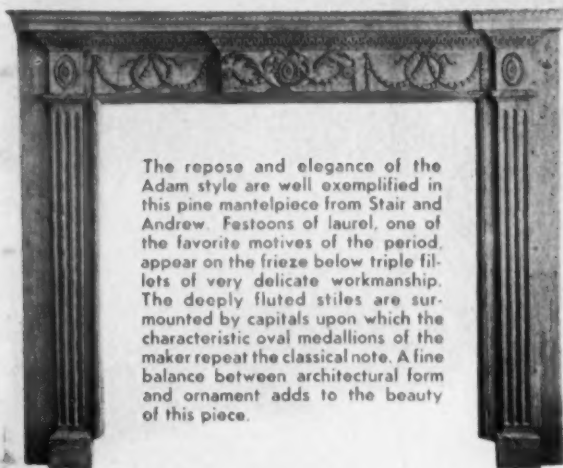
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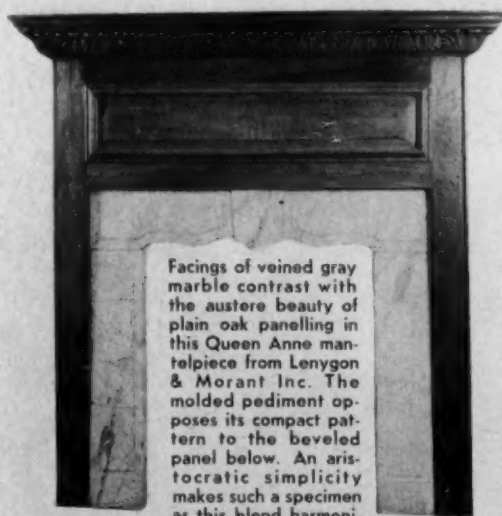
The stateliness belonging to a room in the grand style marks both the architectural design and the carving of this Georgian pine mantel from Edward I. Farmer Inc. Originally part of a complete boisserie this specimen dates between 1750-60. The treatment of the over-mantel, with carved bandings framing a decorative painting, adds to its impressiveness. Renaissance taste appears in the garlands of oak leaves and the angel head on the frieze, as well as in the pendant grapes on the stiles, all in superb relief carving.



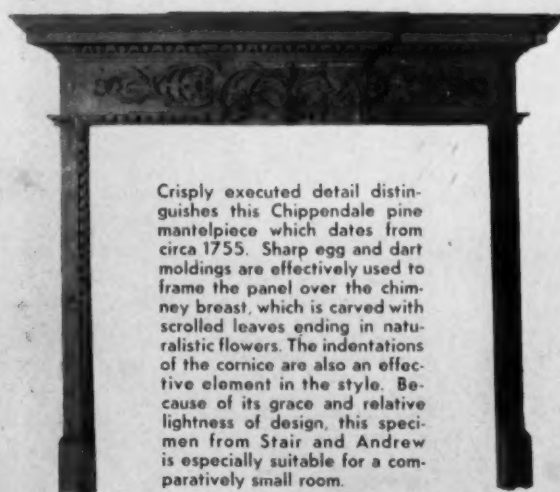
The repose and elegance of the Adam style are well exemplified in this pine mantelpiece from Stair and Andrew. Festoons of laurel, one of the favorite motives of the period, appear on the frieze below triple fillets of very delicate workmanship. The deeply fluted stiles are surmounted by capitals upon which the characteristic oval medallions of the maker repeat the classical note. A fine balance between architectural form and ornament adds to the beauty of this piece.



This mantelpiece, which dates from 1704, is executed in the softly textured pine so much favored during the Georgian period. Baroque fantasy enlivens the treatment of the graceful acanthus scrolls which end in birds' heads, though the stiles and bands of carved molding are handled with an almost classical restraint. This handsome specimen, which may be seen at the Symons Galleries, was originally in the house of Sir Joseph Clarke, Harold House, Waltham Cross, England.



Facings of veined gray marble contrast with the austere beauty of plain oak panelling in this Queen Anne mantelpiece from Lenygon & Morant Inc. The molded pediment opposes its compact pattern to the beveled panel below. An aristocratic simplicity makes such a specimen as this blend harmoniously in any room.



Crisply executed detail distinguishes this Chippendale pine mantelpiece which dates from circa 1755. Sharp egg and dart moldings are effectively used to frame the panel over the chimney breast, which is carved with scrolled leaves ending in naturalistic flowers. The indentations of the cornice are also an effective element in the style. Because of its grace and relative lightness of design, this specimen from Stair and Andrew is especially suitable for a comparatively small room.

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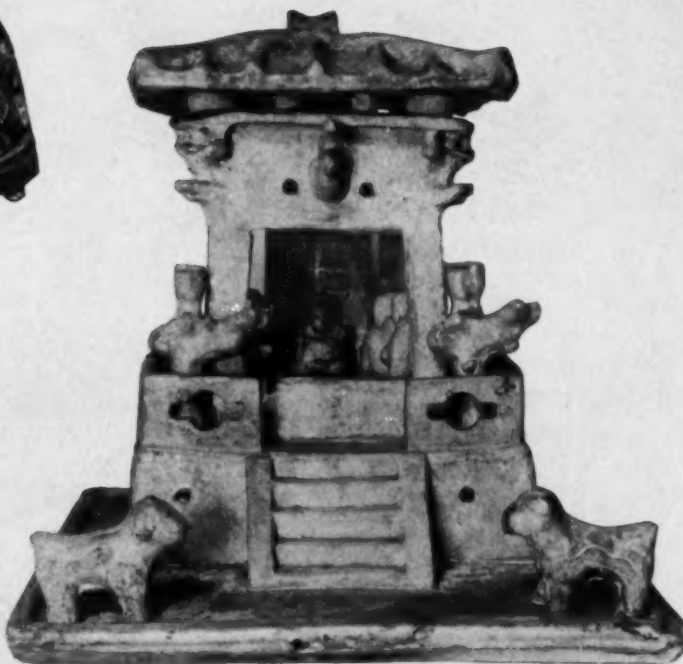
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High relief figures of musicians, dragons, a swan and a chariot appear on the lower portion of this Han tower built up in an openwork design. Each of the two upper sections are supported by bears. Great life and vivacity mark the modelling of all these motives, which have additional interest because of their casual depictions of contemporary life and types. Silvery iridescence partially veils the buff tone of this fine specimen, which may be seen at the galleries of Ton-Ying and Company.

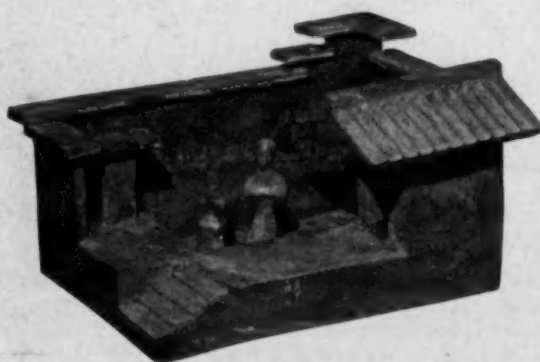
Monumental strength of form characterizes this rare pottery column of the Han dynasty. The simple geometrical motives which appear on both base and capital reflect the dominant spirit of early Chinese art, and its subordination of decorative detail to architectural power. The square column is emphasized by an almost primitive all-over pattern, while symbolical emblems of Buddhistic significance are used sparsely at top and base. This very interesting example may be seen at the Ralph M. Chait Galleries.



A fascinating array of details immediately catch the eye in this Han pottery pavilion, glazed in iridescent green. At the doorway stand two figures, archers or musicians; below, on the rectangular tray on which the structure rests are two dogs, serving as guardians. Four gargoyles, a cock's head and tail are further to be noted on the exterior, while within, five figures may be seen gathered around a table. This rare example is from the galleries of Parish-Watson.



As so often occurs in Han pottery, the design and style of bronze forms are emulated in this vase from the Ralph M. Chait Galleries. The high foot supports a globular body with simple ridged bandings defining the slope of the shoulders. Mask and ring of traditional type simulate handles. The wide cylindrical neck swells outward to a trumpet-shaped mouth, which is also ridged. A deep "grosverte" glaze enhances the dignity and impressiveness of the form.



A fascinating reflection of the life of the Han period is afforded by this tomb ornament modelled in the form of an ancient house, with roof partially open to disclose the interior. Of rectangular form, the model reduces all details to bold architectural simplifications. The iridescence over the green glaze adds to the charm of this specimen, as do also the standing figures inside. As a very unusual expression of the art and life of the period, this piece from Yamanaka has a strong appeal.

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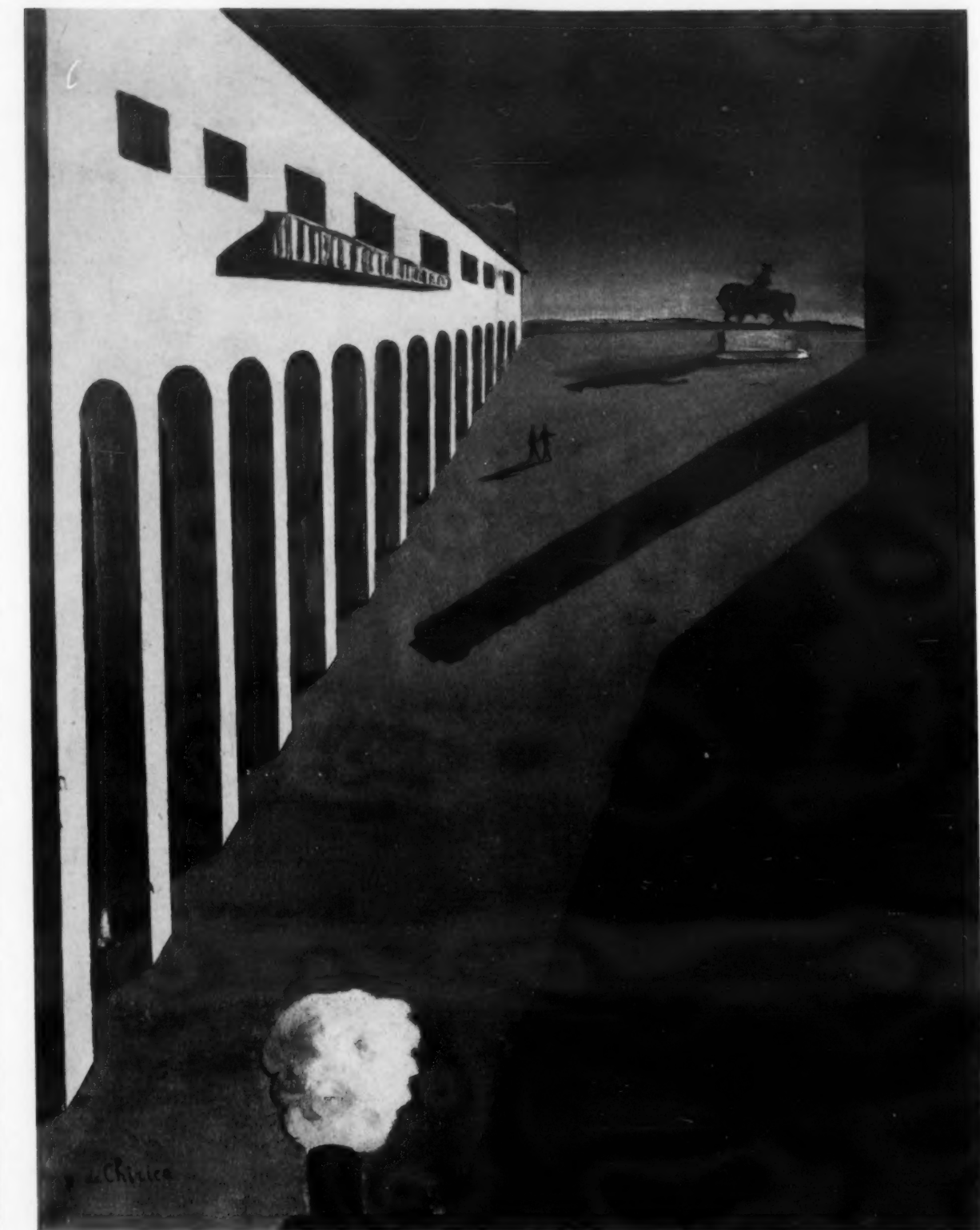
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ART PROGENIES

Since the general run of humanity is notoriously insensitive to any save repeated impressions, it is fortunate that large exhibitions in a specialized field so often stimulate smaller ones. For knowledge and appreciation of art grow not through the rather remote delight and expertizes of scholars but by the contagions of a far warmer and more general enthusiasm. The majority of people are quite naturally incurious outside the orbit of their personal and business interests and in the field of art, especially, tend towards the path of least resistance. However, when a sufficiently wide circle have been drawn into sincere appreciation of even rather esoteric or difficult phases of art, it is amazing how swiftly knowledge and eagerness spreads.

One of the most striking instances of this was the sudden discovery of many gallery-goers of the decorative charm and phantasy of Persian art. The large display at the Metropolitan Museum provided the initial survey and opened the door for many of the understanding of a style which has the fascinations of the exotic. When two smaller exhibitions were staged it was apparent that the miniature painting of Islam, which had long claimed only the attention of a relatively small coterie, had reached a far wider audience than ever before.

Negro sculpture is another art form which, until the large show at the Museum of Modern Art tended to enlist only the attention of a small group of disciples, attracted primarily by its influence upon Picasso and the Paris movement. If somewhat overwhelming in its lavish array of material from all districts, the exhibition ultimately stimulated healthy interest and through an excellent catalog removed



"LE DEPART DU POETE" 1914

Recently sold from the exhibition of the artist's early work at the Pierre Matisse Gallery.

By CHIRICO

this art from its somewhat over-precious associations. The show devoted to the creations of Benin which has just opened comes as the third of the more intimate collections in this field which, because of their less ambitious scope have undoubtedly resulted in more real understanding than the initial venture from which they have derived. The friendliness of the small presentation and the opportunity to concentrate upon more unified material often make its impressions linger more vividly than those covering the entire field.

In London, at the present moment, we have another instance of the happy repetition of emphases which the drama of an important exhibition evokes. Several displays of Chinese art have been arranged in the galleries to run concurrently with the showing of the priceless treasures assembled at Burlington House. Porcelains and bronzes, displayed in Bond Street windows, gain an interest from the passer by and do their part in awakening his curiosity and thirst for knowledge. Thus, the embracing of opportunity on a few sides actually results in a real educational force which is all the more effective because of its spontaneity and informality.

In this connection, the multiplication of Van Gogh prints in almost every small art store along the avenues must come in for some commentary. Seldom has an exhibition aroused such enthusiasm as that at the Museum of Modern Art and never within our

Private Opening
Of Frick Museum
Set for December

Information has been received by THE ART NEWS that between December 10 and 15 the Trustees of the Frick Art Museum plan to hold a private opening for officials of the city government and persons prominent in the world of art. It is expected that the public opening of the Museum will follow shortly thereafter. Further details will be published in a forthcoming issue of THE ART NEWS.

memory has there been such constant visual reinforcement from unexpected sources. The situation naturally has its ironies but it is perhaps well that our trend towards superficiality should receive almost unavoidable onslaughts. Prior to this year, it is true, reproductions of Van Gogh's "Sunflowers" and a few other subjects had already graduated to the foyers of apartment houses and the mantelpieces of relatively bourgeois homes. Now prints of the greater part of the artist's oeuvre appear so inescapably in window after window that even the casual stroller is likely to gather without effort impressions that equal in extent those usually obtained by earnest students from special brochures and books.

BROOKLYN USES
MASTER LABELS

"The Brooklyn Museum, in the installation of its new first floor exhibits, has adopted the plan of master labels," a recent issue of *Museum News* reports. "At the entrance of the gallery of aboriginal art, most of which is American, is a large orientation map showing the location of the principal cultures of North, Central, and South America. The collections have been arranged in geographical sequence, so that the visitor may make a tour from south to north successively through all the chief American cultures. In order to keep these distinct in his mind, large general labels with raised letters are placed at the entrance to each section, changes in color of the labels being used to accent changes from one culture to another. Though the curator has chosen the materials to be exhibited and determined the general organization of the collections, a designer, Miss Christine Krehbiel, has had the job of arranging the objects in such a way as to appeal to the visitor. In the cases the installation has been planned to provide space for one large general label in each instead of a number of small labels. Most of the large labels have illustrations, such as maps or charts, and all of them are printed in large type so as to be legible as far from the case as the visitor would stand to view the objects themselves. Plans have been made for a study gallery near the main collections where the visitor may handle objects under proper supervision."

Recent Art Books

WHO'S WHO IN AMERICAN ART

Published by The American
Federation of Arts,
Washington, D. C., Price, \$8.

The American Federation of Arts announces that the first edition of *Who's Who in American Art* is now ready for distribution. The new reference book will be extremely valuable to museums, schools, artists, art workers, collectors, the art trade—in fact, to every one actively interested in art.

A compact, handy volume, *Who's Who in American Art* gives pertinent facts about this country's living artists, and includes, as well, relative features. In Volume 1, for instance, there is:

1. Up-to-date, biographical information on living American artists—painters, sculptors, illustrators, cartoonists, graphic artists and craftsmen—and lecturers on art, available for engagements. In each case, home and studio addresses are given, awards and location of work in collections, and complete biographical information.

2. A necrology for 1934, and the first ten months of 1935, of important artists, architects and patrons of the arts.

3. As a special feature, a geographical index, locating by State, every artist in the biographical directory.

Every State in the Union is represented in the biographical directory, as well as Hawaii, Puerto Rico, and American artists in fifteen foreign countries. As might be expected, New York heads the list, with 1,717 artists. Second, and somewhat as a surprise, comes California, with 563, followed, in close order, by Pennsylvania, Massachusetts and Illinois. France leads in the number of American artists residing abroad, with fifty-one.

Everything possible has been done to make *Who's Who in American Art* complete, accurate, authoritative. The material was gathered from the artists—then correlated, checked and boiled down to essential facts by a trained editorial staff, under the supervision of Mrs. Alice Coe McGlauffin.

NELSON GALLERY
SHOWS TEXTILES

KANSAS CITY.—The Loan Galleries of the William Rockhill Nelson Gallery of Art and Atkins Museum will be occupied for the month of December by a special exhibition of Chinese Textiles. Opening on Sunday, December 1st, the exhibition will come largely from the permanent collection, although other museums, including the Metropolitan, are lending for the occasion. For the most part, existing Chinese examples date from the Ming and Ch'ing dynasties, the finest weaves being those of XVIIIth and XVIIIth centuries. The permanent collection has as rich a group of these textiles as can be found in any museum. These include not only lengths of brocades which were buried in tombs, but also secular and religious coats and robes.

The most interesting group comes from the tomb of Kuo Chin Wang, who was the seventeenth son of K'ang Hsi and lived in the early part of the XVIIIth century. It includes whole rolls of brocades of special designs that were used only for the imperial family and coats that were worn by the Prince who was a great patron of the arts and a painter. The Gallery collection includes a fine portrait of him, painted on silk, and this will be shown with the textiles.

The three loan galleries will be used for this special exhibition and elaborate atmospheric settings have been built for the show. These will include a typical XVIIIth century Chinese house with fine examples of furniture of the period; a family altar pavilion; a temple scene and a reproduction of a Chinese theatre with the heavily embroidered gold and silver costumes worn by the native actors. These all come from the Imperial Palace at Peking, and were used for the private performances given for the Emperor Ch'ien Lung in the XVIIIth century.

This exhibition will be one of the most important displays of Chinese textiles ever shown in America, and from the point of view of reproduced settings, will be the most spectacular yet staged by the Gallery.

Carré Collection Of the Art of Benin Seen at Knoedler's

(Continued from page 6)

hauteur of face and figure of their royal models, without neglecting extraordinarily delicate patterns or the basic cylindrical shape of the whole. The "Equestrian Figure" exhibited at the Valentine Gallery last year is an interesting combination of realism and decorative accessories. From the front, the statuette is elaborate in detail, but the basic simplicity of the conception, the stripping of horse and rider to their formal essentials is apparent in profile. The severely stylized mane and tail of the animal, the simplification of the planes of its body, permit the more intricate costume of the man to become enriching decoration, rather than baroque superfluity.

The two plaques, each composed of two figures set in high relief against a meticulously cut floral pattern, are built up by rhythmic repetition of lines and shapes. In both, infinite loving care has been expended in the minute treatment of their apparel and in the rounding out of their forms. Particularly charming is the portrait of the prince where the tiny young man stands aristocratically erect, their nostrils disdainfully curving, proclaiming to the world their royal ancestry.

Entirely contrasted in treatment are the bronze cock and leopard. Both are full bodied, substantial forms, but while the leopard is constructed with the utmost simplicity, the cock is carefully finished, his entire body covered with feathers in imitation of a foliage design. The leopard, sure in its posture, grand in its compression and understatement, is a more enduring portrait, but the stately cock, his ovate formed lightened by the witty flair of tall feathers, is delightful representation.

The useful objects display the same stylistic tendencies as the statuettes. Never considered merely as objects of utility, they display a highly civilized workmanship and formal design. Loveliest of these is the statue of a woman holding a cup for powder. The vertical uprightness of her figure and the base of the cup are enlivened by the curving vessel and the answering curve of her distended abdomen. Distortions are conscious. Her fingers are unnaturally elongated to dignify the rhythm of the whole; her feet curl under, preserving the line of the silhouette. In the same way the fascinating array of genre bits, carved on the "Ceremonial Elephant Tusk" are kept from floridity by the restrained details and symmetrical organization of the whole. The highly polished surfaces of the ivory armlets are worked in low relief, unified by the repetition of alternating designs.

The tendency of early craftsmen to animate inanimate objects is seen most clearly in the bronze ewer from the classical period. Simple in form, the round-bellied jug relies on proportions and on the regular incised detail for its quality. It is the handle, constructed in the shape of an undulating snake and the sprightly little monkey serving as spout, which give the vessel its life and distinction. The bronze bells, decorated with grotesque human faces, the musical instruments in the form of a bird, and the ivory jewel case carved from a head of concentrated ferocity display similar tendencies. One of the most interesting of the useful objects, both from an historical and artistic point of view, is the bronze stand which possibly served as a candlestick. The ascetic faces, briefly outlined in relief by hair and beard, are extraordinarily Byzantine in type, suggesting the probability of an interchange between the two cultures.

Each sculpture on display is small in size, but their quiet vitality and compression of statement make of them something solid and enduring. As M. Carré points out, "The art of Benin is far removed from the geometric stylization which, under the name of 'art nègre' became the fashion of Paris of a few years ago. . . . Like all the arts of powerful and resourceful epochs, the art of Benin sought its verity in other planes than merely anatomical canons. The conventions which liberate it from parallelism with reality constitute its style. Certain masterpieces of the art of Benin are worthy of antiquity."



"PORTRAIT OF A PRINCESS"

BENIN, ANCIENT PERIOD

This bronze is included in the exhibition, "The Art of the Kingdom of Benin," selections from the collection of M. Louis Carré, on view at the Knoedler Galleries.

Print Club Selects Wood Engraving By Clare Leighton

CLEVELAND. — The Print Club of Cleveland has chosen, as its 1936 publication, Clare Leighton's wood engraving "Corsican Washerwoman." The choice was made in conformity with a vote by Print Club members, who cast their ballots in a primary vote on all competitors, and then, from the eleven which headed the list, voted at the club's annual meeting for a winner.

The field consisted of 361 prints, submitted by 1660 artists in response to an invitation sent out last spring. Responses came from ten countries in Europe, as well as from artists of the United States, Mexico and Japan. All submitted prints were hung at the Cleveland Museum of Art as "The Second International Competitive Print Show."

The eleven prints so chosen were "Interior: Winter Garden" and "Spring on the Hillside," lithographs by Wanda Gag; "Shore Leave," an etching by Paul Cadmus; "Moonlight," a lithograph by Victoria Hutson, all artists of New York; "Low Tide," an aquatint by Cynthia Iliff of Ambler, Pennsylvania; "Self-Portrait," a lithograph by Kathe Kollwitz of Berlin, Germany; "Corsican Washerwoman," a wood engraving by Clare Leighton of London, England; and "Landscape," a wood engraving by Stefan Mroczewski, a Polish artist now residing in London. The favored Cleveland entries were "Hungry Plow Horses," a lithograph by Henry G. Keller; "Escape," an aquatint engraving by Kalman Kubinyi; and "Clearing Winds," a lithograph by Walter Dubois Richards.

Etchers Hold Annual Exhibit

The twentieth annual exhibition of the Society of American Etchers opened at the National Arts Club on November 27 to remain on view for one month. The display consists of 263 entries, selected from the 1,500 examples submitted by artists in forty-four states. Coincident with its opening was the announcement of five cash prizes and two honorable mentions for entries in the show.

"September 13, 1918," an etching of war by Kerr Eby of Westport, Connecticut, received the Henry Noyes prize of \$50 for the best print in the exhibition. The Kate W. Arms Memorial prize of \$25 for the best print entered by a member of the Society of American Etchers was awarded to Ernest Roth for his etching of "Queensboro Bridge from Welfare Island." The best print entered by an exhibitor who was not a member of the society was adjudged to be "Key West" by F. Townsend Morgan of Rose Valley, Pennsylvania. He was awarded the J. Frederick Talcott prize of \$25. The best print exhibited from the point of view of subject matter only, "Sierra Peak" by Cornelius Botke of Santa Paula, California, received the Henry B. Shope prize of \$50. The John Taylor Arms prize of \$25 for the best example of technical execution was awarded to Thomas W. Mason of Reading, Massachusetts, for his line engraving entitled "The Farm Lane." Honorable mentions were given to A. Mastro-Valerio of Ypsilanti, Michigan, for his three mezzotint and to

Mildred Brant Brooks of South Pasadena, California, for her etching, "The Pines of Monterey."

James E. Allen, Eugene Higgins, Allen Lewis, Robert Nisbet and Mrs. Sybilla Weber were among the jurors who selected the show. Philip Kappel, Robert Nisbet, Chauncey F. Ryder, Harry Wickey and Mahonri Young composed the jury of award for all except the Shope and John Taylor Arms prizes, while Cameron Clark, Frederic C. Hiron and Julian C. Levi selected the recipient of the Shope prize. Albert E. Flanagan, George H. Wright and C. Jac Young comprised the hanging committee.

Varied Reflections Of Current Trends Mark Paris Salon

PARIS.—More than two thousand works by French and foreign artists are on view at the historic Salon d'Automne in the Grand Palais. This year the hanging committee, in an effort perhaps to be provocative, has chosen to arrange the canvases according to the ages of the painters and the results are occasionally startling. Actually, the difference between the younger and older painters is very slight, the under thirty-five year olds tending, if anything, more towards conservatism than do their seniors.

This year's Salon is by way of being a memorial to its founder and late president, Frantz Jourdain, who died a few months ago at the age of eighty-eight. In the Salle d'Honneur hangs his portrait painted by Albert Besnard, surrounded by the pictures of a group of men whom he was among the first to befriend. These paintings by Cezanne, Gauguin, Renoir, Redon and Vuillard reveal the influence which both Jourdain and his Salons have had on the history of French art.

On the whole, the level of the exhibition is uneven. The omissions of well known members of the Société du Salon d'Automne such as Matisse, Braque, and Dunoyer de Segonzac, the absence of Picasso, the Surrealists or the Neo-Romantics and the admission of works by artists who, although capable draughtsmen depart seldom from academic canons, makes of the Salon much less a display of the best in contemporary French and Continental paintings than it was in the days of its inception.

Among the works which carry on the experimental traditions of thirty years ago is the sculpture of Pablo Gargallo. Working in a variety of materials, with particular emphasis on the use of iron and copper, he has eliminated almost to the point of nothingness. A curl of metal, a cavernous shadow suggest the forms depicted. Pierre Bonnard's "Salle à Manger de Campagne," while not a radical departure from older styles, is one of the most convincingly painted, originally colored canvases in the show.

In the French group, the paintings by Gromaire, Aïx and André Foy, André Lhote, Bompard's luminous "Allée d'Automne," Maurice Asselin's amusing "Portrait du Docteur Rehm" and Jean de Botton's "Portrait de Jules Romains" are outstanding. The American exhibitors, distinguished by reason of their sincerity, are few in number. Harold English's portrait of a young girl is vivid painting; the autumn landscape by Theodore E. Butler shows depth of feeling and Wilmer Hoffman's sculpture of a fighting cock is full of animation and humor.

Special sections of the exhibition include stained glass windows for French country churches by Louis Barillet and Pauline de La Jarrige, a group of theatre posters executed by Paul Colin and a collection entitled "Inconnu and Méconnu." The latter, canvases by anonymous painters for the most part, surveys folk art from the XVIIth century to the present day.

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OUT-OF-TOWN NOTES

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WASHINGTON, D. C.

The Corcoran Gallery of Art announced the appointment of Mr. Richard Lahey as principal of the Corcoran School of Art, his term of office to commence on December 1. Mr. Lahey received his early art instruction at the Art Students League in New York under Robert Henri, Kenneth Hayes Miller, George Bridgman and others, supplementing this study with work in Europe. For the past twelve years he has been a member of the faculty of the Art Students League, prior to which he taught at the Minneapolis School of Art. He is a regular exhibitor in national displays of contemporary painting and has been the recipient of many awards. His work is included in the collections of many American museums and private owners.

Mr. Eugen Weisz, formerly an instructor at the Corcoran School, takes over the duties of vice-principal. Mrs. M. M. Leisenring and Mr. Hans Schuler will continue as instructors and Mr. Kenneth Stubbs, a former student of the school, has been appointed assistant instructor in the drawing classes. The enrollment of the school is considerably in excess of last year.

BROOKLYN

The Department of Contemporary Art of the Brooklyn Museum is holding an exhibition of "Humor in Art" through December 16. The work includes drawings, paintings, oils and watercolor, sculpture in plaster, wax, wood, pewter, faience, etc. Thirty artists are represented, including Bruce Bairnsfather, Maurice Becker, Cecil C. Bell, Buk, David Burliuk, Daniel Celentano, Minna Citron, Mark Datz, McHarg Davenport, Victor De Pauw, Hunt Diederich, Aaron Douglas, Joseph B. Egan, Philip Evergood, Helen Farr, Forbell, Hans Foy, Anne Goldthwaite, Lena Gurr, Luis Hidalgo, S. B. Kahan, E. Barnard Lintott, C. Mall, Bruce More, Alice Harold Murphy, Jerome Myers, Nura, Louise Ochse, Bertha Herbert Potter, Frank Reale, Nelson Rosenberg, Martha Simpson, William Steig, Beulah Stevenson, Grace Treadwell, Devitt Welch and Harold Weston. A number of New York galleries have co-operated by lending work to the exhibition, among them the A. C. A. Gallery, Contemporary Arts, Dorothy Paris Gallery, Montross Gallery, Morton Galleries, Marie Sterner and Walker Galleries.

CHICAGO

A total of 325 lithographs and wood block engravings, comprising the fourth international lithograph show, are on exhibition at the Art Institute until January 6, 1936. The following countries are represented: Argentina, Belgium, Canada, Czechoslovakia, France, Germany, Great Britain, Holland, Hungary, Italy, Mexico, White Russia, Switzerland, Poland, United States and the U. S. S. R. The jurors were Henry G. Keller of Cleveland, William Zorach of Maine and Morton Zabel of Chicago.

PHILADELPHIA

November witnessed a new schedule of hours for the various branches of the Pennsylvania Museum of Art. The Philadelphia Museum of Art, Memorial Hall and the Rodin Museum are now open to the public every day including Sundays. Although tentative at present the present plan will continue in operation certainly until the first of the year and it is hoped that this schedule can be maintained for at least a year. Recently the Philadelphia Museum has been operating on a four-day-a-week schedule, the Rodin Museum has been open only on Saturdays, while Memorial Hall has had to be completely closed to the public.

The new regime of daily opening has been made possible through a careful study of the Museum's own limited private resources available for that purpose, the annual appropriation for care and maintenance of art museums made by City Council to the Commissioners of Fairmount Park and a grant recently made available by the Works Progress Administration. The grant is limited to the employment of gallery instructors, all of whom have been carefully selected from relief rolls as qualified to meet the rigid requirements of the Museum and are now undergoing a brief and intensive course of training. Their employment temporarily as members of the Museum's staff will permit an expansion of Museum activities in one direction, although as Mr. Fiske Kimball, the director, points out, the Museum is naturally unable to proceed at this time without additional funds with any capital outlays in the way of additional installations of its art treasures in storage and now on public view.

SAN FRANCISCO

One of the most successful of the West Coast exhibitions has been that of the paintings and watercolors by Jane Berlandina, shown during November at the Courvoisier Galleries of San Francisco. The painter whose last exhibition was held three years ago at the Brummer Gallery in New York has matured greatly in the interim. The wit and spontaneity of her earlier work is combined with a new feeling for solidity, a departure from the less disciplined style of her first paintings. Born in Nice and educated there and in Paris, she combines the technical sureness of the French school with an intimate knowledge of the landscapes of the West. Her paintings are rich in surface textures and tactile values, fluent in the handling of oils and wash. The ten oils and ten watercolors on exhibition are concerned, for the most part, with the lyric qualities of landscapes and flower groups, felicitously painted with careful notations of light and color values.

MONTCLAIR

Until December 22 the Montclair Art Museum is holding the fifth annual exhibition of the works of New Jersey artists. The exhibition consists of paintings, watercolors, prints and drawings selected by a jury headed by John F. Carlson. Medals of award and honorable mentions were given by both the New Jersey Chapter of the American Artists' Professional League and the Montclair Art Association for the best exhibits: oils, small oils, watercolors, sculpture and black and white.

FORT WORTH

The third annual sidewalk show, held under the auspices of the Fort Worth Art Association, was remarkably successful. Its location, in front of the public library near the center of the business district, guaranteed a large attendance, and immediate sales amounted to \$550 during the two afternoons and evenings of its duration. In addition to the paintings, sculpture, and prints to be found, the display of various crafts heightened the color and interest of the show. Handwoven cloth, wrought iron and metal work of various descriptions, pottery, and wood carving attracted a great deal of attention, while an appreciative audience gathered about the Mexican craftsmen who demonstrated the weaving of baskets in front of their exhibition of costume dolls, painted gourds, pottery, and drawn work.

Those artists who made portrait sketches of people in the crowd did a thriving business and helped toward making the scene a lively and colorful one. Another center of activity was the barter booth where the artists offered examples of their work in exchange for such things as books, clothes, or professional service. The merit of the show as a whole was decidedly greater than that of the two preceding ones.

NORTHAMPTON

In addition to the acquisition of an Ellshemius landscape, a mosaic by Domela and a Lachaise torso, as announced in a recent issue of THE ART NEWS, the Smith College Museum of Art has recently acquired an Aztec head of a death god and a portrait of E. Loyal Field by William Chase. The sculpture, carved in stone, dates from the XIVth or XVth century and is executed in a style characteristic of most Aztec religious sculpture.



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

EXHIBITION

UNTIL DECEMBER 21



CHINESE: K'ANG HSI PERIOD, 1662-1721. A fine, white ground baluster-shaped vase with trumpet lip, richly decorated with designs of rocks and flowering shrubs, done with five-color enamels and gold.

The enamel colors are of rich tone and application. In addition to the bright reds and greens, the dark and light blues and yellows, a rich application of aubergine, so warm in tone as sometimes to be nearly brown, strongly marks the decoration of this vase, giving the unusual aspect of soft depth and balance in the color scheme.

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Exhibitions in
New York

HENRY BOTKIN

Marie Harriman Galleries

Broad simplifications of form suggesting that the artist has been a close admirer of Daumier mark the figure painting of Henry Botkin. This stressing of essential masses lifts his paintings of South Carolina types from the easy illustrative approach so common in themes of picturesque appeal. The artist accompanied George Gershwin to the region around Charlestown, where the pursuits of Porgy and of the denizens of Catfish Row could be observed at first hand. As Dubose Heyward points out in his brief foreword to the catalog, an objective approach to this material contrasts strongly with the more intimate and personal records of local artists.

There is every evidence that Mr. Botkin has sought to interpret the unconscious lyrical intensity of negro life. "Love Story," which we reproduce in this issue, is imbued with this mood. The sky, the dark landscape, brushed in with loose and fluent brush strokes, play their part in heightening the simple poignancy of the episode. In such paintings as these, the artist is most successful. Some of the single figures, although marked with great sympathy and emphasis on essential types, seem a trifle static, and subject to the ups and downs of inspiration. As a group, the negro subjects are steeped in planar color harmonies which, though extremely effective in many cases, tend towards repetition of mood. Olive greens and melancholy blues playing over the backgrounds transpose the casual gaiety of the shack dwellers into a minor key that is akin to the sadness of spirituals. The clear, gay color of the South, its sunlight and flowers, are only to be found in such landscapes and street scenes as "Near Charleston" and "Southern Road" which are excellent in their spontaneity and freshness.

Mr. Botkin has, however, a subtle sense of humor, strongly tinged with sympathy. Such works as "Lawd Jesus" and "Sam's Barber Shop" are especially good illustrations of his interpretation of episodes that have their own quaint dignity. In "Hotshot" the strong turquoise blue of the billiard table comes as a happy surprise and shows the wisdom of sharpening sombre harmonies with a sudden flash of intense color.



"LOVE-STORY"

By HENRY BOTKIN

In the exhibition of the artist's work which is now on view at the Marie Harriman Gallery.

LAWRENCE T. STEVENS

Grand Central Galleries

The watercolors by Lawrence Tenney Stevens on exhibition at the Grand Central Galleries were painted during a bear hunting expedition in Wyoming. The artist who won the Prix de Rome sculpture award in 1922 and who has previously exhibited work in that medium was fascinated, as he says, by "the dynamic beauty of this rugged, brilliant country," and by the flora and fauna of the mountain scene. Working with large blocks of color in flat patterned designs which recall Rockwell Kent's northern landscapes, he has been interested in depicting the strange cloud and tree forms above the timber line, the bright patches of flowers as they grow in the desert or in the year-round snow and in the grizzlies, the deer and the antelope which he hunted.

None of the drawings are static; instead, each glows with life and strength, with the enthusiasm which he felt for his locale. In mood, the watercolors vary from the lyric "Deer Crossing the

South Fork River" to the rigidly patterned "Bull Moose on the Shoshone River" and the playful "Down-Timber at Lower Hard Pan." The drawing of the deer, one of the loveliest in the show, was executed in the spring when the trees were masses of pink blossoms, glorious against the snow-capped distant peaks. In addition to the watercolors, Mr. Stevens is displaying a series of block-cut illustrations which he made for his *Big Game Hunting in the Rockies*. Stylized black and white designs which relate the story of his experiences in the Rockies and while hunting mountain lions in Arizona, they are striking appendages to his colorful drawings.

MAX WEBER

New Art Circle

The sombre romanticism of Max Weber, far removed from the more obviously emotional and fanciful flights of the group of young French and Russian painters who are working as Neo-

(Continued on page 19)

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Exhibitions in New York

(Continued from page 18)

Romantics, is to be seen in the exhibition of his work at the New Art Circle. Following the display of his earlier and more abstract work, this group of canvases is most interesting in its revelations of the influence of Cezanne and in the way in which the artist has adapted the Aix Master's vision to his own uses. In "Summer in the Forest" the brushwork, the method of painting trees and figures, of building up composition; in the figure on the right in "After Bathing" and in the pyramidal arrangement of "Reflection," the influence of the "Bathers" canvases are most apparent. But in each of these—in the streaked lighting and the more rounded figure types of "Summer in the Forest," the romantic coloring and gesture of "Reflection"—the artist is adding something of his own, striving for emotional expression as well as the construction of solid geometrical forms.

These paintings and the neo-classic, rather Picasso-like figures of "Advice" and "The Tablet" may easily be classified as derivative, but Weber's original contributions have not been neglected in the exhibition. "A Dispute," a dim cafe scene, is brilliant in its coordination of nervous line and sombre glowing color to attain motion and compositional profundity. Even more indigenous to Weber is "The Rabbis," remembered perhaps from his Russian childhood. Here, the artist utilizes the understatement, the compression which he has learned from Cezanne, combining it with a vibrant line and a color which, while for the most part restrained, is made expressive by the clear yellow and green patches he has sparingly applied. "Broken Tree" and "Mexican Pot with Flowers" present different aspects of his work. "Broken Tree," a stark architectural landscape, built up by the centering of a single bare tree and the balancing of jagged rocks in the distance is redolent of isolation and despair. In another mood, the flower study is a deftly handled decorative piece, more lyric in brushwork and color and reminiscent of the glowing canvases of Redon.

GROUP SHOW

Milch Galleries

The work of the group of artists exhibiting at the Milch Galleries is, for the most part, familiar to gallery-goers. Some of the paintings have been seen before; others are characteristic of the artists' styles. Maurice Sterne's warm Bali scene, "Bazaar with Palms," an intricately patterned decoration, the facilely painted "Island Light" by Leon Kroll and Sidney Laufman's landscape, one of last year's prize winners at the Carnegie International, offer no surprises. It is to the more recent paintings and the works of the younger artists which we must turn for novelty. Prominent in the exhibition is "California" by Millard Sheets, the young



"LANE TO THE BAY"

By JEROME PENNINGTON DeWITT

Included in the exhibition of the artist's work now on view at the Carl Fischer Gallery.

painter who has recently exhibited at this same gallery and whose watercolors still remain on view in an adjoining room. In this severely simplified western scene, all of the artist's effort has been expended in brushing clean-cut patterning shadows, in creating a gentle rhythm of hills and lowland as they blend into one another.

Georgina Klitgaard's "Winter" is satisfying painting, soft in color and in treatment of houses and trees, but with the great stretches of snowy landscape brought rather abruptly to a halt by the overhanging sky. George Picken's "The Cove" is made memorable by its rich greens and by the curving line of the shore. In "Hillside in Winter," Harry Gottlieb has selected carefully, organizing his elements into a strong design. More sophisticated and self-conscious in construction is "Busy Street" by Stephen Etnier. Bathed in sunlight, it is a gay street scene, lively in color and witty in its delineation of shadows.

JEROME DeWITT

Carl Fischer Gallery

In the American Room at the Carl Fischer Gallery, a quiet little group of landscapes and still lifes by Jerome Pennington De Witt are on display. The artist's palette and brush stroke vary in the paintings from the almost monotone "Lane to the Bay," which is built up solidly in off-whites, tans and browns by a strong and steady stroke, to the almost feminine delicacy of "Sand Dunes." In the latter the sense of instability, of shifting sands, is achieved by the fine brushwork and the pastel coloring. Yet another method of composition is visible in "In Connecticut" where dark lines demarcate the divisions between the fields, organizing the

painting and leading back into the distance somewhat in the manner of Van Gogh. Occasionally the landscapes are more traditional as in "Apple Tree House," a deftly painted sketch of sun-dappled roof and apple tree.

The still lifes are, for the most part, decorative arrangements of flowers and bowls against a flat background or a figured screen. In these, the artist has been interested in the textures of the objects, the glow of pottery and the gleam of apples or the irregular contours of the flowers in the dashing worked "Peonies" which is in the window of the gallery. On the whole, the artist is most successful in the paintings where he limits his palette to one or two colors. "Glow" and "Road, Provincetown" both landscapes worked in two or three tones are strong bits of painting, the houses and trees solidly resting on their foundations.

EDWARD JACOBSSON

Morton Gallery

Edward Gustave Jacobsson, an ex-New Yorker who is now living in Chicago, is showing the results of two years of work. For an artist who can only paint on Sundays and must be a business man during the week, these landscapes show both in quantity and quality extraordinary application and felicitous observation. In none of them has he transcribed literally what he

(Continued on page 20)

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"A GRAY DAY (DIANE'S COTTAGE)"



"THE FOOTBRIDGE (MUCHEDENT)"

By ASTON KNIGHT These two examples of the artist's work are included in his one-man show now current at the John Levy Galleries.

By ASTON KNIGHT

(Continued from page 19)

has seen, but instead has been interested in mood, which he varies according to season and subject. The use of a fairly heavy impasto lends solidity to his paintings, while the broken brushstroke gives them life and motion.

In selecting his subject matter the artist has apparently been attracted by the changing light effects, the mist of early morning and of spring rain, the glare of midday sun or snow. Particularly subtle in reproducing the transitions between seasons is "End of Winter," where the dull grey coloring of the woods and bare tree branches is contrasted with the tentative greens of the fields. "City Street," while less lyrical than the scenes of meadows and silos, is clever painting, both in the construction of the whole and in the sullen colorings of the drab Victorian dwellings. Another unusual effect is seen in "Mystery House, Sheboygan," where every weapon at the artist's command—color, low-lying clouds and slight distortions—are utilized to achieve a mood of strangeness and withdrawal. "Vacation Back East" is carefully distinguished from the mid-western scenes by the more luxuriant, deeper green of the foliage and the characteristic architecture of New England. The three capably painted portrait heads, of which "Jeanne" is outstanding, have an unstudied quality about them and the lone still life, "Smoked Fish," is skillful in arrangement and color.

GROUP SHOW

Fifteen Gallery

At the Fifteen Gallery there is a dual exhibition composed of works by members and invited guests. The guest show, politely hung in the front room of the gallery, is a pleasantly varied group of landscapes, still lifes and figure studies, with the addition of one flat decorative design and an abstraction. Notable is "Nude" by Anne Goldthwaite, a delightful painting where the brushwork and the posture of the figure cleverly build up a circular rhythm. Harley Perkins' generalized landscape, "The Port," which places particular emphasis on the rolling outlines of the trees, is also outstanding. Josephine Paddock offers "A Minute's Rest," a conscientiously arranged figure study which has been seen in her recent one-man show. There are also a characteristic large canvas by George Elmer Browne entitled "Vespers," a scene in the courtyard of a church with the shadowed figures of the worshippers filing out, and a gay watercolor of Central Park by Loren Barton.

The members group, which includes watercolors and sculpture as well as painting, has a familiar atmosphere about it. There are the sunlit flower studies in oil and watercolor by Charles

Aiken and Winthrop Turney, the dreamy figures of "April" painted by Anders D. Johansen and a portrait by Charles Hovey Pepper. The latter, a depiction of the artist's father executed many years ago, is full of dignity, the form solidly built up through the use of impasto. Among the landscapes, the primitive perspective and naive vision of "Polperro" by Beulah Stevenson and the simple subdued pattern and color of Marion Monks Chase's "The Bridge" offer the greatest interest.

ASTON KNIGHT

John Levy Galleries

After thirty years of New York exhibitions, Aston Knight, whose landscapes are now on view at the John Levy Galleries, is still painting with untiring vigor and fidelity to nature. There is no hesitancy about his canvases. He has seen vine covered thatch cottages, lush forests and tree-hung streams and he reproduces them with an enviable forthrightness and an eye for intimate detail. Untroubled by the intellectual and artistic problems which disturb many modern painters, he is interested only in the most direct expression of what he sees and loves. The tumbled profusion of hollyhocks and nasturtiums which clamber about the cottage on his Normandy estate have absorbed him; in the exhibition an entire room is devoted to canvases descriptive of the beauties of "Diane's Cottage."

From these idyllic surroundings the artist has traveled to unfamiliar lands, painting in Canada, in Venezuela, in Colon and Cuba, as well as in France. In these canvases his technique and color varies and he works more broadly. In fact, in "Havana at Night," an impressionistic night scene with the lights of the city reflected in the water, he approaches a looser brushwork than he usually employs. One of the pleasantest pictures in this group in its subdued coloring and direct statement is "Honfleur"; another is the simple "La Guayra," painted in Venezuela. In all of the paintings, the color is close to reality, the brushstroke and arrangement dictated by the subject matter, by Nature, which the artist owns as his only master. That the canvases will meet with public approval is attested to by Mr. Knight's great array of medals, beginning with one from the Paris Exposition of 1900, and by the sale of a large number of them since his recent arrival in this country.

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SHAKER HANDICRAFTS

Whitney Museum

The Shakers, a religious sect founded in America during the late XVIIIth century, were the first functionalists in art. Believing that "the truly useful is always the truly beautiful," they adhered scrupulously to the principle of simplicity which their custom and law demanded. In the exhibition of Shaker handicrafts and "inspirational drawings" which the Whitney Museum is showing in their second floor galleries, they have carefully avoided all traffic with the devil, "all ostentation, parade or any vain show." The furniture, simplified to an extreme, depends solely for its effect on proportion and line.

From a psychological point of view, however, the "inspirational drawings" are more interesting. Drawn, for the most part, during the forties and fifties

of the XIXth century, they were the works of "visionists" who were thought to have received their messages from divine sources. Unlike the visions of Blake or the drawings of a score of artists whose lives bordered on insanity, these pictures are remarkable for their symmetry, their formality and their lack of passion. Instead of the fevered sketches which we might expect, "The Emblem of the Heavenly Sphere," the "Mansion and Seal of Holy Mother Wisdom" and others are meticulously drawn, ordered designs, displaying no heightened emotionalism. In addition to the furniture and drawings, the exhibition includes topographical sketches of Shaker villages, several prints and a group of camera studies.

In the ground floor galleries, the Museum is showing familiar paintings from their permanent collection, with Alexander Brook's "The Sentinels" dominating the entrance hall.

WHITNEY CLOSING FOR SIX WEEKS

In order to make necessary repairs, which are unavoidable at this time, the Whitney Museum of American Art will be closed for six weeks, from December 2, 1935, to January 14, 1936. Closing of the museum for this period will necessitate two changes in the exhibition calendar. The present exhibition of Shaker Handicrafts will end ten days earlier than was previously announced, and the Holiday Exhibition of works from the permanent collection will not be shown.

There will be no other changes in the program for the remainder of the season. The museum will re-open on Tuesday, January 14 with Part I of its Biennial Exhibition, containing sculpture, drawings and prints. Part II, the watercolor section of this Biennial, immediately follows the close of Part I and will open on Tuesday, February 18.

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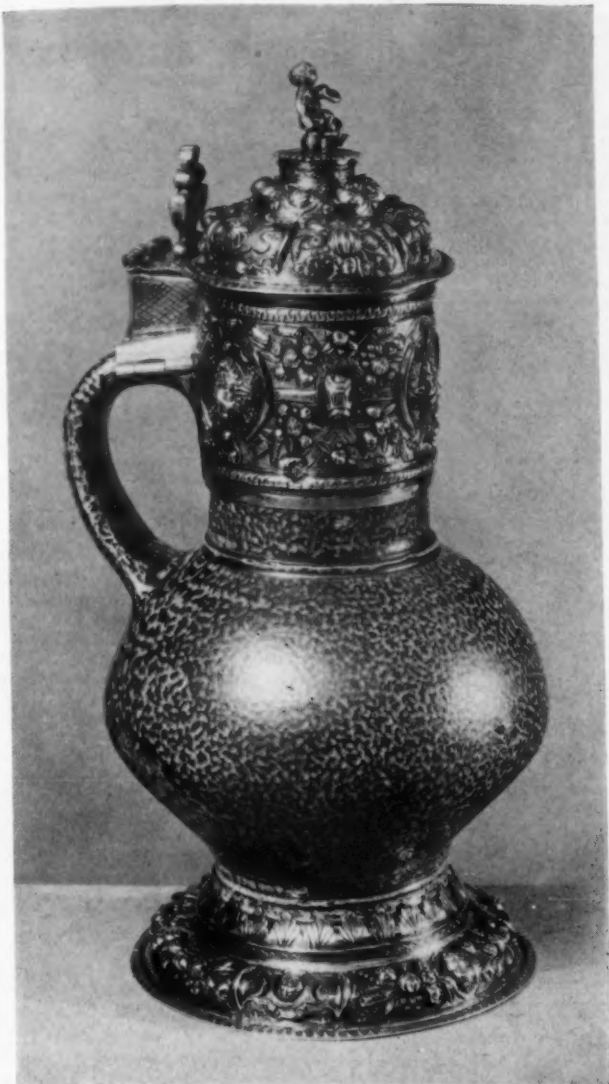
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TIGERWARE JUG

This Elizabethan jug with silver-gilt mounts and the famous Rembrandt etching are features of the Ernest C. Innes collection to be dispersed December 11-13 at Christie's in London.

ENGLISH, 1577



"PORTRAIT OF JAN SIX"

By REMBRANDT



STAINED GLASS WINDOW
FLEMISH, EARLY XVI CENTURY
This panel will be sold on December 6 at Sotheby's in London.

Christie's to Hold Dispersal Of Ernest C. Innes Collection

(Continued from page 3)

of 1598 and the leather stirrup cup executed in 1599 in the form of a boot, with parcel-gilt mounts and engraved inscription and date, which was at one time in the possession of Lord Byron. In addition to these, there is a collection of seal top spoons of the XVIth and XVIIth centuries and refined examples of the work of craftsmen of the Queen Anne and early Georgian periods.

Prominent among the pieces of English furniture which make up the bulk of the second day's sale is a very rare specimen of the Elizabethan period—a carved oak buffet. The piece is characteristically massive with the boldly carved supports of both upper and lower sections forming a dominant architectural feature. The pediment, the apron and the moldings of the compartments are all carved with semi-conventionalized motives which display the freshness and vigorous workmanship of this period. The lower body is extremely simple, with a heavy uncarved stretcher connecting the legs. A set of six Charles II walnut chairs, an unusually fine Elizabethan oak draw-leaf table and a Chippendale mahogany bureau bookcase of imposing proportions, are also outstanding.

The decorative objects include a set

of early ivories, mostly from the Byzantine period. Among these a "Virgin and Child" carved in unusually high relief, and depicting the hooded and robed Madonna holding the infant on her left arm is of the finest quality. Another item of interest is the violin made by Antonio Stradivarius in 1792, the first violin to be auctioned at Christie's since the Red Cross Sale in 1915.

Among the paintings, the works of the Dutch XVIIth century masters and of Gainsborough compose the largest part of the collection. The depiction of Richard Ottley, Esq., is a particularly interesting example in the Gainsborough series. It is marked by a forthright honesty of characterization and quiet, sensitive brushwork. The simplicity of the costume and background further accentuate these qualities.

A small Hobbema landscape, paintings by Rembrandt, Cuyp, Solomon Van Ruisdael, Van Ostade and a portrait by Nicolas Maes will attract the interest of connoisseurs. Among the works by Gainsborough there is in addition to the Ottley portrait a depiction of the Reverend Samuel Kilderbee, which is apparently the same work that was sold at the Horsey sale in 1929 for £1,890. From France comes an idyllic landscape by Claude Lorrain and from Flanders several early paintings. Notable in the latter group is the painting of "A Young Nobleman with his Patron

Foreign Auction Calendar

LONDON Sotheby's

December 4—Drawings and paintings by Italian and French masters, from the collection of M. Adrien Fauchier-Magnan.

December 5—Old English silver, the property of the 9th Earl of Coventry dec'd.

December 6—Works of art, including Flemish XVIth century stained glass window, the property of the Rev. Richard Ridge, and English furniture, the property of the Earl of Lovelace.

December 9-11—Books and manuscripts, the property of Comte de Suzannet of Lausanne; presentation R. L. Stevenson books to his mother, sold by Mrs. Pearce; old works on hunting, astronomy, etc.

Christie's

December 2—Old pictures and ancient and modern pictures, drawings and prints.

December 2—Miniatures and objects of vertu from various sources; a collection of medals.

December 3—Porcelain, objects of art, decorative furniture and Eastern rugs.

December 4—Old English silver plate from various sources.

December 5—Faience, porcelain, furniture, tapestry and carpets from the Noyes, Rowley and other collections.

December 6—Modern pictures and water color drawings from various consignors.

December 11-13—The collection of the late Ernest C. Innes, including rare Rembrandt etchings, pictures, drawings, old English silver and furniture.

Saint" by Justus of Ghent. A small panel by Memling, a fragment of an Ecce Homo, "Heads of Jews and Roman Soldiers," which realized £1,470 at the Brockelbank sale in 1922, will also appeal to connoisseurs.

Sotheby's Plans for December An Important Series of Sales

LONDON.—During the first ten days of December Sotheby's will hold a series of sales which both in their range of appeal to collectors and in their quality are of great interest. In addition to the superb Fauchier-Magnan collection of drawings and paintings to be sold on December 4 (already commented upon in detail in our issue of November 16) three other dispersals in different fields offer a great variety of highly interesting material.

On December 5, rare old English, Irish and Continental silver, including the property of the ninth Earl of Coventry, will be offered. The feature piece during this session is certain to be the great silver-gilt punch bowl of William, fifth Earl of Coventry, which was made in 1722. Severely simple in its form, the piece relies almost solely on the beautiful working of the metal, the only decoration being the large engraved crest which centers the front of the bowl. Two silver gilt vases dating from 1675; a George II shaving set, with the 1751 hall marks, and a XVIth century German aquamanile in the form of a lion are other specimens which are indicative of the highly desirable offerings of this dispersal.

On December 6 some valuable stained glass appears in a sale which also in-

cludes some excellent examples of old English and French furniture, many of the latter pieces being from the collection of the Earl of Lovelace. Especial interest centers in a panel of Flemish XVIth century stained glass, consigned by the Reverend Richard Ridge. Rich and glowing in its color, this example shows the pictorial treatment of the period in the illustration of religious themes. The head of the Virgin, especially, has the sweetness and charm of the types found in many paintings of this era, while the depiction of the other personages is also marked by an interest in portraiture. The use of architectural motives in the background adds to the effectiveness of the panel.

On December 9 and the two following days, printed books, autograph letters, illuminated manuscripts, etc., will be offered at auction. These items include the Lewis Carroll and Kate Greenaway collections, the property of Comte de Suzannet, as well as copies of books given by Robert Louis Stevenson to his mother. Some of the hunting records of Louis XVIII and Charles X, from a Royal Library on the Continent; Jenny Lind's copy of Audubon's *Birds of America*, 1840-4, and a superb copy of Lafreri's *Atlas* with early American maps are other items in this sale which are particularly noteworthy.

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Bishop Dispersal Held Last Week Brings High Total

All activities at the American-Anderson Galleries last week focused on the exhibition and dispersal of the Cortlandt F. Bishop collection of etchings and engravings, color prints, furniture and art objects. The seven sessions, which drew a large number of enthusiastic buyers, realized a grand total of \$276,145, both dealers and private buyers competing for ownership of these highly desirable items.

The evenings of November 19 and 20 were devoted to the dispersal of the engravings and etchings from the XVth to the XXth century, which comprised one of the most important print collections to appear in the auction market during recent years, and the total of \$80,820 brought by these two sessions was accordingly an unusually high figure for a print sale. The highest single price in this portion of the catalog was fetched by a fine rare impression of Whistler's "Weary," for which the Kleemann Galleries paid \$3,000. The same artist's "Nocturne" went to Philip Suval, Inc., for \$2,500, while an equal amount was given by M. Knoedler & Company for Durer's drypoint, "St. Jerome Seated Near a Pollard Oak."

Mr. Bishop's famous collection of color prints which came under the hammer the evenings of November 21 and 22 naturally attracted wide interest. The total for these items amounted to \$67,387, in which sum is included the highest single figure of the entire sale—\$5,100 paid by M. Knoedler & Company for Debucourt's "La Promenade Publique," a fine folio print of which only three copies in this state and condition are said to exist. The same buyers gave \$3,800 for Janinet's "La Joueuse de Guitare."

The sum of \$127,937 was realized in the three afternoon sessions devoted to the dispersal of the art objects and furniture in the Bishop collection. Hoppner's "Miss Rich" fell to Braus Galleries for \$4,300, a figure almost equaled by the \$4,100 paid by Clapp & Graham for an early American silver tankard by Tobias Stoutenburgh. In the furniture the highest price was \$2,500, brought by a Chippendale carved walnut scroll-top chest on chest, attributed to Jonathan Gostelowe. This was purchased by J. M. S. Porter.

The principal prices obtained in the entire dispersal are as follows:

ENGRAVINGS AND ETCHINGS

- 1—Schongauer, "St. James the Greater Overcoming the Saracens," engraving; Charles Sessler \$1,550
- 4—Durer, "The Nativity," engraving; Charles Sessler 2,300
- 16—Durer, "St. Jerome Seated Near a Pollard Oak," drypoint; M. Knoedler & Company 2,500
- 17—Durer, "St. Jerome in His Cell," engraving; H. K. Colton 2,000
- 24—Durer, "Melancholia," engraving; Frederick Keppel & Co. 1,800
- 32—Durer, "The Knight, Death and the Devil," engraving; Charles Sessler 1,400
- 35—Durer, "Erasmus of Rotterdam," engraving; Charles Sessler 1,050
- 42—Rembrandt, "Landscape with a Cottage and Hay Barn," etching; Charles Sessler 1,600
- 47—Rembrandt, "Christ with the Sick Around Him, Receiving Little Children" (The "Hundred Guilder Print"), etching; Charles Sessler 1,400
- 48—Rembrandt, "The Goldweigher's Field," etching; Charles Sessler 1,600
- 49—Rembrandt, "Portrait of Clement de Jonghe," etching; Charles Sessler 2,000
- 107—Millet, "Peasants Going to Work," etching; Charles Sessler 1,100
- 184—Whistler, "Weary," etching; Kleemann Galleries 3,000
- 189—Whistler, "Nocturne," etching; Philip Suval, Inc. 2,500
- 192—Whistler, "The Doorway," etching; H. K. Colton 1,500
- 193—Whistler, "The Traghetto No. 2," etching; Mrs. R. C. Hughes 1,500
- 195—Whistler, "The Two Doorways," etching; Mrs. R. C. Hughes 1,750
- 196—Whistler, "The Beggars," etching; Mrs. R. C. Hughes 1,500
- 200—Whistler, "Nocturne: Palaces," etching; William D. Cox, Inc. 1,400
- 206—Whistler, "The Garden," etching; H. E. Russell, Jr. 1,100
- 234—Zorn, "The Toast," etching 1,200
- 283—D. Y. Cameron, "Ben Ledi," etching and drypoint; H. E. Russell, agt. 1,200

COLOR PRINTS

- 30—J. F. G. Dagoty, "Portrait de Marie Antoinette, Reine de France"; M. G. Macy 1,300
- 35—Debucourt, "L'Oiseau Ranime, 1787"; H. E. Russell, agt. 1,100
- 36—Debucourt, "The Palais Royal—Gallery's Walk—Promenade de la Galerie du Palais Royal, 1787"; M. Knoedler & Co. 1,400



"PRINTEMPS: PRES D'ARLES"

This canvas appears in the catalog of the J. K. Newman collection of American and French paintings, to be sold at the American-Anderson Galleries on the evening of December 6.

By VAN GOGH

- 39—Debucourt, "Heur et Malheur ou la Cruche Cassee, 1787"; W. W. Seaman, agt. 1,400
- 40—Debucourt, "L'escalade ou les Adieux du Matin (1787)"; W. W. Seaman 1,400
- 50—Debucourt, "La Promenade Publique, 1792"; M. Knoedler & Company 5,100
- 100—Janinet, "Nina, ou la Folle par L'Amour"; H. Kamp 1,500
- 101—Janinet, "L'Aveu Difficile"; H. E. Russell, agt. 1,450
- 103—Janinet, "L'Indiscretion"; H. E. Russell, agt. 1,900
- 112—Janinet, "La Joueuse de Guitare"; M. Knoedler & Co. 3,800
- 137—Nicolas Lavreince, "Le Retour a la Vertu"; M. Knoedler & Co. 900
- 143—Nicolas Lavreince, "Le Collin Maillard"; M. Knoedler & Co. 950
- 144—Jean Baptiste Mallet, "La Sonnette ou le Dejeuner Interruptu"; L. J. Marion, agt. 1,000

FURNITURE AND ART OBJECTS

- 383—Early American silver covered tankard—Tobias Stoutenburgh, New York, fl. 1731; Clapp & Graham Co. 4,100
- 384—Early American silver covered tankard—John Brevoort or John Burt Ling, New York, 1745-60; W. H. Woods 1,050
- 451—Pair important blue and white "hawthorn" ginger jars with covers—K'ang Hsi; Frank Partridge, Inc. 3,200
- 588—"A Striding Athlete"—Italian School, XVIIth century—bronze statuette; Raymond Kane 2,100
- 589—Giovanni da Bologna, "Rape of a Sabine," Bronze group; H. A. Astlett 3,200
- 598—Bernardo Rossellino, "Madonna and Child," sculptured marble bas relief; Louis J. Marion, agt. 2,350
- 603—Hoppner, "Miss Rich"; Braus Galleries 4,300

- 604—Hoppner, "Thomas, Lord Pelham, 2nd Earl of Chichester"; John Rundel 3,600
- 605—Reynolds, "Lady Cholmondeley"; Braus Galleries 2,500
- 649—The unique sculptured walnut cabinet table of the Mancholia family—Lombardian, XVIth century; French & Co. 2,200
- 713—Important Chippendale carved walnut scroll-top chest on chest—attributed to Jonathan Gostelowe, Philadelphia, XVIIIth century; J. M. S. Porter 2,500

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NEWMAN PAINTINGS

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Sale, December 6

Important paintings by American and French XIXth and XXth century Impressionists and other artists, the private collection of J. K. Newman of New York, are now on exhibition at the American-Anderson Galleries, prior to dispersal at public sale the evening of December 6. Inness, Sargent, Twachtman, Weir, Hassam, Prendergast, Blakelock and Fuller are among the American artists represented, and Monet, Renoir, Van Gogh, L'Hermitte and Courbet among those of the French school.

Vincent Van Gogh, the exhibition of whose works at the Museum of Modern Art is now attracting wide attention, is represented by "Printemps: Pres d'Arles," a landscape of a blossoming orchard, painted in 1888-9, the year of his famous "Sunflowers." Two paintings by Monet are his colorful "Femme à l'Ombrelle: Jardin de Monet, Argenteuil" and the Mediterranean landscape, "Antibes: Vue de la Cathédrale," painted in 1875 and 1888 respectively. "La Jeune Mère," painted in 1898, and "Jeune Fille à sa Toilette" are important figure studies by Renoir, and "Paysage de Jura" is a brilliant landscape of rocky woodland by Courbet.

Among American artists Sargent is represented by "Madame Errázuriz (The Lady in Black)," an informal portrait of great charm of the wife of the Chilean Ambassador to Great Britain, painted in 1884. "Silvery Autumn," dated 1886, is a characteristic landscape by George Inness, and "Maidenhood: Miss Bradley" is a three-quarter-length portrait by George Fuller. An

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important group of eight paintings by Twachtman comprise "Harbor Scene: Gloucester, Mass.," "The Azaleas," "Yellowstone Park," "Niagara Falls," "Hayrick," "Snowbound," "Winter Landscape" and "Frozen Brook." Five paintings by the late Childe Hassam are "The Goldfish Window," perhaps the finest of several variations of this subject, "The Spanish Stairs, Rome," "Indian Summer," "View of Florence from San Miniato" and "Sea and Rocks." By Ralph Albert Blakelock is "An Opening in the Woods," and by J. Alden Weir "Three Trees," "In the Shadow" and "Hilltop Road."

MACLAY, TOMLINSON GLASS, CHINA AND PRINTS

Now on Exhibition
Sale, December 4-7

Rare early American glass of the XVIIIth and XIXth century, the collection of Alfred B. Maclay of New York, and the collection of early blue Staffordshire ware and Currier & Ives lithographs of Mrs. John Canfield Tomlinson, Jr., of Northampton, Mass., are on exhibition at the American-Anderson Galleries, prior to dispersal at public sale. The latter collection will be sold the afternoon of December 4 and the former the afternoons of December 5, 6 and 7.

The extensive Maclay collection, containing many notable and apparently unique examples of Stiegel, South Jersey, New York State, Ohio and Mid-western glassware, including blown three-mold pieces, is said to be the finest assemblage of early American glass ever offered at public sale. The catalog of the Maclay sale contains an authoritative introduction by the compiler, Helen A. McKearin, and a foreword by George S. McKearin, noted collector and expert on American glass. Outstanding among the jewel-like products of the early glassblowers is a Stiegel sapphire blue sugar bowl and cover with expanded diamond pattern, similar to one in the Hunter collection in the Metropolitan Museum of Art. Stiegel's factories operated at Elizabethtown and later at Manheim, Pennsylvania, from 1763 to 1774. Unique examples from South Jersey are a charming deep green teapot, formerly in the collection of Miss Minnie I. Meacham, and a pair of graceful light green candlesticks, the latter considered probably the finest early American specimens in existence. A golden amber sugar bowl and cover, blown at Zanesville, one of the rarest pieces in the sale, and a three-mold decanter in unique aubergine color blown at Kent or Mantua, are both from Ohio. Early New York pieces include a Redford wash bowl and pitcher from near Plattsburg. Many of the unique pieces are off-hand products blown by the individual workmen for their own use or that of their friends.

The collection of early blue Staffordshire ware and Currier & Ives lithographs assembled by Mrs. John Canfield Tomlinson, Jr., is one of the finest to be offered in recent years. Pictorial decorations on the china include historical subjects and views of Boston, New York State and City, Philadelphia, and other states, and portraits. An outstanding piece is a plate showing a view of the New York Battery and the Flagstaff Pavilion, with a medallion portrait of George Washington in a border of foliage. An oblong platter with a view of the Esplanade and Castle Garden, New York, another with a medallion portrait of Lafayette, and a plate with view of the State House, Boston, are other rare pieces. The lithographs include many fine sporting examples, among which are "Woodcock Shooting" and "American Winter Sports: Trout Fishing."

TERRY LIBRARY

Now on Exhibition
Sale, December 4, 5

First editions of many of the most famous books in English literature and other notable rarities comprised in the distinguished library collected by the late Seth Sprague Terry and by Ward E. Terry of New York, are now on exhibition at the American-Anderson Galleries, prior to dispersal the evenings of December 4 and 5 at what will be the most important public sale in this field held by these Galleries in many years.



GLASS SUGAR BOWL

EARLY AMERICAN



STAFFORDSHIRE PLATTER

The golden amber glass bowl, blown at Zanesville, Ohio, is included in the collection of Alfred B. Maclay; the dark blue oblong platter is in the collection of Mrs. John Canfield Tomlinson, Jr. The Maclay glass will be dispersed at the American-Anderson Galleries on the afternoons of December 5, 6 and 7. The Tomlinson catalog of historical Staffordshire ware and Currier & Ives lithographs will be sold on the afternoon of December 4.

The Terry library includes such outstanding rarities as the famous copy of Milton's *Paradise Lost* in the original calf binding with the rare first title-page, printed in London in 1667. This volume, which comes from the Lamport Hall, Britwell Court and R. B. Adam libraries, is believed to be the finest copy in existence.

In an interesting and modest foreword to the catalog Ward E. Terry explains how the library represents an effort by himself and his late father to build "an outstanding small private library" primarily of first editions of famous English books in the best available condition. Seventy-three of the "One Hundred Books Famous in English Literature" listed in the well-known publication of that name issued by the Grollier Club of New York are represented in the collection, which comprises a total of 449 lots.

Among first and rare editions of works by authors ranging from Chaucer to Galsworthy is an almost perfect copy of the famous rare Shakespearean source book, William Painter's *The Palace of Pleasure*, printed in two volumes in London in 1566-7. The only perfect set of this first edition sold in this country in the last fifty years realized \$16,000 at the Clawson sale in 1926. Other first editions of outstanding rarity are a set of Keats' three books of verse, *Poems*, *Endymion*, and *Lamia*, *Isabella*, *The Eve of St. Agnes*, and *Other Poems*, printed in London in 1817-8-20 respectively, in the original board bindings with paper labels; Thomas Gray's *An Elegy Wrote in a Country Church Yard*, London, 1751, in contemporary wrappers; and the excessively rare first issue of *The Book of Common Prayer*, London, 1549, in the original stamped calf binding. A fine second folio edition of Shakespeare's plays, London, 1632, variant IV of the Allot imprint issue, is in a contemporary calf binding.

Christopher Marlowe's *The Famous Tragedy of the Rich Jew of Malta*, London, 1633, a very rare item, appears among other notable first editions, as do an unusually large copy of Edmund

Spenser's *The Faerie Queene*, London, 1590-6; the first issues of George Herbert's *The Temple*, Cambridge, 1633, in the original vellum binding, and of Robert Herrick's *Hesperides* and Richard Lovelace's *Lucasta*, London, 1647-8 and 1649 respectively; Daniel Defoe's *Robinson Crusoe*, 3 vols., London, 1719-20; and one of the finest copies of Thackeray's *Vanity Fair* in the original parts, London, 1847, and a complete set of this author's *Christmas Books*, 7 vols., in the original glazed pictorial boards.

Among works by Charles Dickens is the first issue of the first edition of his provocative *American Notes for General Circulation*, London, 1842, a presentation copy from the author to Jonathan Chapman, then mayor of Boston and the former's host in America, with signed inscription.

A number of important books not in English include the rare first editions of Homer's works in Greek, printed in Florence in 1488-9, and of Richard de Bury's *Philobiblon*, printed in Cologne in 1473, most famous and earliest of books about book-collecting and bibliophilism.

Many other items of autographic and association interest include a copy of the first edition of Longfellow's *Evangeline*, Boston, 1847, with autograph presentation inscription and a remarkable letter regarding this book by Longfellow to his life-long friend, Ferdinand Freiligrath.

RAINS GALLERIES

FURNITURE AND DECORATIONS

On Exhibition, December 1
Sale, December 4-6

Rains Galleries places on exhibition tomorrow French, Italian, Spanish and English furniture from the stock of a large New York importer; Georgian sil-

ver, pewter, bric-a-brac, and Chinese porcelains, the property of H. Minami-Kawa of Peipin, China. Dispersal will be held on the afternoons of December 4, 5 and 6.

The furniture includes chairs, tables and occasional pieces in both the provincial and urban style of French and Italian origin, as well as Spanish and English pieces. The English pieces are both XVIIIth century and reproductions, and number among the fine examples Chippendale, Queen Anne, Sheraton, Adam and Georgian pieces in such useful forms as dumbwaiters, candlestands, lowboys, tea tables, secretaries and sideboards.

The Georgian silver represents the craftsmanship of the reigns of George I, George II and George III, and includes such familiar names as Ebenezer Coker, W. Cripps, Samuel Hennell, Samuel Wood, Robert Hennell and Chawner and Emes. The useful and decorative objects wrought by these makers include salvers, tankards, tea sets, candlesticks, tureens, coffee pots and trays. A small group of sterling silver and a selection of pewter supplement this section of the exhibition.

The varied array of Oriental decoration includes both Chinese and Japanese objects, among them Ming pottery; Ch'ien Lung, Tao Kuang and K'ang Hsi porcelains; carved ivories; Imari plates and examples of Chinese paintings on glass.

New York Auction Calendar

American-Anderson Galleries 30 East 57th Street

December 4—Choice collection of early Blue Staffordshire and Currier & Ives prints, property of Mrs. John C. Tomlinson, Jr., of Northampton, Mass. Now on exhibition.

December 4, 5—The splendid library collected by the late Seth Sprague Terry and by Ward E. Terry, of New York. Now on exhibition.

December 5, 6, 7—Collection of old American glass, property of Alfred B. Maclay of New York. Now on exhibition.

December 6—French and American XIXth century paintings, the private collection of J. K. Newman, New York. Now on exhibition.

Rains Galleries 12 East 49th Street

December 4, 5, 6—Collection of French, Italian, Spanish and English furniture from the stock of a large New York importer; Georgian silver, pewter, bric-a-brac and Chinese porcelains, the property of H. Minami-Kawa of Peipin, China. Now on exhibition.

Plaza Art Galleries 9 East 59th Street

December 4, 5, 6, 7—Furniture and decorations, the property of Mrs. R. W. Van Rensselaer. Now on exhibition.

December 7—Jewelry from the estate of Hattie Lane Spitzer. Now on exhibition.

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EXHIBITION: Sunday, December 8th, from 2 to 6 P. M. and
Monday, December 9th, from 2 to 6 and from 8 to 10 P. M.

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Auctioneers

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Calendar of Exhibitions in New York

- Arthur Ackermann & Son, 50 East 57th Street—Exhibition of XVIIIth century English furniture, to November 31.
- L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.
- American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Cecilia Beaux, to May 3.
- American Folk Art Gallery, 113 West 13th Street—Exhibition of folk art.
- An American Place, 509 Madison Avenue—Watercolors, drawings and oils (1934-1935) by John Marin, to January 1.
- Another Place, 48 West 8th Street—Paintings and drawings by Charles Duncan, December 1-30.
- Arden Galleries, 460 Park Avenue—Interpretations of Childhood by Nura, December 2-27; sculpture exhibition, "Animals and Birds," to December 27.
- Argent Galleries, 42 West 57th Street—Exhibition of small paintings, sculpture, etc., by the N. A. W. F. & S., through December.
- Isabella Barclay, Inc., 136 East 57th Street—Exhibition of antique furniture, textiles, wall papers and objects of art.
- Bignou Galleries, 32 East 57th Street—Paintings by Renoir, opening December 3.
- Brooklyn Museum, Eastern Parkway—Exhibition, "Humor in Art," to December 15; exhibition of medieval objects, opening December 6; exhibition of "The Arts of Czechoslovakia"; etchings and lithographs by Henri Matisse, to December 1.
- Brunner Galleries, 55 East 57th Street—Exhibition of classical sculpture, paintings and other works of art.
- Carroll Carstairs, 11 East 57th Street—Recent paintings by Riemsdyk, to December 15.
- Ralph M. Chaff, 600 Madison Avenue—Exhibition of Chinese art objects.
- Contemporary Arts, 41 West 54th Street—Paintings by Alice Tenney, to December 7.
- Cosmopolitan Club, 122 East 66th Street—"The Mural Art of the Modern State," to December 15.
- Delphic Studios 724 Fifth Avenue—Sculpture by Katchamakoff, watercolors by James E. Beckwith and Pauline G. Little.
- Downtown Gallery, 113 West 13th Street—Ceramic sculpture and pottery by Carl Walters, ninth annual exhibition of "American Print Makers."
- A. S. Drey, 650 Fifth Avenue—Exhibition of paintings by old masters, antique sculpture and furniture.
- Durand-Ruel Galleries, 12 East 57th Street—Pastels by William S. Horton, December 3-17.
- Durlacher Bros., 670 Fifth Avenue—Exhibition of paintings by old masters.
- Ehrlich-Newhouse Galleries, 578 Madison Avenue—Exhibition of old masters, December 1-31; English antiques, table decorations and gifts brought from abroad by Mrs. Ehrlich, to December 28.
- Daniel H. Farr, 11 East 57th Street—Exhibition of antique furniture, silver and porcelains.
- Ferargli Galleries, 63 East 57th Street—Paintings by Ernest Lawson, woodblocks by Charles W. Smith, drawings and paintings by Jacques Zucker.
- Fifteen Gallery, 37 West 57th Street—Paintings and sculpture by guest exhibitors, to December 7.
- Carl Fischer Art Gallery, 61 East 57th Street—Exhibition of paintings by Jerome Pennington DeWitt, paintings by Dunlop.
- French & Co., Inc., 210 East 57th Street—Exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.
- Frederic Frazier, Inc., 9 East 57th Street—Exhibition of paintings by old masters.
- Gallery of American Indian Art, 130 East 57th Street—Exhibition of watercolors, rugs, pottery and jewelry, old and modern.
- Gallery for French Art, Rockefeller Center—Autumn exhibition, "Napoleon."
- Gallery of Living Art, 100 Washington Square—Permanent exhibition of XXth century artists.
- Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.
- Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Watercolors by Lawrence Tenney Stevens, to December 7; etchings by Dorsey Potter Tyson, December 3-31.
- Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Small pictures by Guy Wiggins, December 2-14.
- Felix Gouled, 54 East 57th Street—Exhibition of ancient tapestries, old masters, Aubusson rugs, antique furniture and works of art.
- Guild Art Gallery, 37 West 57th Street—Sculpture by Ahron Ben-Shmuel, C. Scaravaglione and Chaim Gross, to December 7.
- Hammer Galleries, Inc., 682 Fifth Avenue—Exhibition of a group of works by the Russian court jeweler, Fabergé.
- Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Etchings and drawings by Marguerite Kirmse, to December 25.
- Marie Harriman Gallery, 61 East 57th Street—Paintings by Henry A. Botkin, to December 7.
- Heeramanek Galleries, 724 Fifth Avenue—Loan exhibition of early Indian sculpture, paintings and bronzes, to December 7.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 39 West 54th Street—Exhibition of Egyptian, Greek, Roman, Mediaeval and Renaissance works of art.
- International Art Center, 310 Riverside Drive—American snowscapes, December 1-29.
- Kennedy Galleries, 785 Fifth Avenue—Exhibition of lithographs by Daumier; drawings, etchings, lithographs of China by Thomas Handforth.
- Kent-Costikyan, Inc., 711 Fifth Avenue—Exhibition of antique and modern rugs from rug-making countries throughout the world.
- Keppel Galleries, 16 East 57th Street—"The Tragedy of War," etchings and drawings by Kerr Eby, to December 8.
- Kleemann Galleries, 38 East 57th Street—Pastels by Robert Philipp, December 2-14.
- Knoedler Galleries, 14 East 57th Street—"The Art of the Kingdom of Benin," from the collection of Louis Carré, to December 14; etchings by Daumier.
- Kraushaar Galleries, 650 Fifth Avenue—Paintings by H. E. Schnakenberg, to December 7.
- John Levy Galleries, 1 East 57th Street—Paintings by Aston Knight, to December 7.
- Julien Levy Galleries, 602 Madison Avenue—Paintings by Leonid, to December 17.
- Lilienfeld Galleries, Inc., 21 East 57th Street—Exhibition of works by old masters.
- Macbeth Gallery, 11 East 57th Street—Watercolors and drawings by Lintott, to December 3, paintings and watercolors by Gertrude Schweitzer, drawings and lithographs by Stow Wengenroth.
- Pierre Matisse Gallery, 51 East 57th Street—Paintings by Giorgio de Chirico, 1910-1918, to December 21.
- Guy E. Mayer Gallery, 578 Madison Avenue—Etchings by American and European artists, antique Chinese decorated porcelains and jades, to December 31.
- Metropolitan Galleries, 730 Fifth Avenue—Exhibition of works by old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of French painting and sculpture of the XVIIIth century, through January 5; French prints and ornaments of the XVIIIth century; Egyptian acquisitions, 1934-1935.
- Michaelian Galleries, 515 Madison Avenue—Exhibition of XVIth, XVIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.
- Milch Galleries, 108 West 57th Street—Exhibition of a selected group of paintings by Americans, to December 31.
- Montross Gallery, 785 Fifth Avenue—Memorial exhibition of pastels and etchings by Lucille Douglas, December 2-14.
- Roland Moore, Inc., 150 East 55th Street—Exhibition of Chinese art.
- Morton Galleries, 130 West 57th Street—Paintings of the Middle West by Edward Gustave Jacobson, to December 7.
- Museum of Modern Art, 11 West 53rd Street—Paintings and drawings by Van Gogh, to January 5.
- Museum of the City of New York, Fifth Avenue at 104th Street—"Parades and Processions in New York," photographs of New York shop windows—1935; late XIXth century brocade dresses; "Hamlet in New York."
- New Art Circle, 509 Madison Avenue—Recent work by Max Weber, to December 21.
- New School for Social Research, 12th St.—Venetian and North Italian drawings from the collection of Frank Jewett Mather, Jr., to December 21.
- New York Public Library, Central Bldg.—Exhibition of etchings and lithographs by Walt Kuhn; exhibition of modern color prints.
- Newark Museum, N. J.—Memorial exhibition of work by "Pop" Hart, to December 5; modern American paintings and sculpture from the museum collection.
- Arthur U. Newton Galleries, 11 East 57th Street—Undersea paintings by Zarh Pritchard, December 2-31.
- Dorothy Paris Gallery, 56 West 53rd Street—Exhibition of oils and watercolors by Nathaniel Dirk, to December 14.
- Parish-Watson, 44 East 57th Street—Archaic Chinese bronzes, Mohammedan potteries, XIVth-XVIIIth century Persian miniatures, old Chinese porcelains, early Persian carpets, to December 21.
- Frank Partridge, Inc., 6 West 56th Street—Exhibition of old English furniture, porcelain and needlework.
- Pratt Institute, 215 Ryerson Street, Brooklyn—Exhibition demonstrating "How a Book is Made," to December 4.
- Raymond and Raymond, 40 East 49th Street—Exhibition of facsimile reproductions of Blake illustrations.
- Raymond and Raymond, 40 East 52nd Street—Exhibition of reproductions of work by Van Gogh, to December 31.
- Rehn Galleries, 683 Fifth Avenue—Exhibition of paintings by James Chapin.
- Reinhardt Galleries, 730 Fifth Avenue—Exhibition of paintings by French and American artists.
- Rosenbach Co., 15-17 East 51st Street—Exhibition of furniture, paintings, tapestries and objets d'art.
- Schaffer Galleries, 36 West 50th Street—Exhibition of recently acquired Russian Imperial treasures.
- Schwartz Galleries, 507 Madison Avenue—Marine paintings by Frank Vining Smith, watercolors and paintings by Wayne Davis, to December 28.
- Scott & Fowles, 745 Fifth Avenue—Exhibition of XVIIIth century English paintings and modern drawings.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Exhibition of tapestries, old masters, antique furniture, sculpture and objets d'art.
- Sixtieth Street Gallery, 138 East 60th Street—Exhibition of paintings by fifty Americans.
- Marie Sterner, 9 East 57th Street—Exhibition of paintings by French and American artists.
- Mrs. Cornelius J. Sullivan Galleries, 57 East 56th Street—Paintings by Utrillo, to December 28.
- Symons, Inc., 720 Fifth Avenue—Exhibition of antique furniture and works of art.
- Ton Ying Galleries, 5 East 57th Street—Exhibition of Chinese art.
- Union League Club, 48 Park Avenue—Paintings by American artists, loaned by the Metropolitan Museum of Art, to December 15.
- Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of paintings by John Koch.
- Vernay Galleries, 19 East 54th Street—Autumn exhibition of XVIIIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.
- Walker Galleries, Inc., 108 East 57th Street—Paintings by eleven young Americans, to December 11.
- Julius Weitzner, 36 East 57th Street—Exhibition, "Five Centuries of Painting."
- Weyhe Gallery, 794 Lexington Avenue—Exhibition of paintings, prints and sculpture by contemporary artists.
- Whitney Museum, 10 West 8th Street—Exhibition of Shaker handicrafts, XIXth century provincial paintings from the permanent collection, to December 1.
- Wildenstein Galleries, 19 East 64th Street—Paintings by Evelyn Bartlett, December 2-14.
- Howard Young Galleries, 677 Fifth Avenue—Exhibition of old and modern paintings.
- Yamanaka Galleries, 680 Fifth Avenue—Exhibition of antique Chinese paintings, sculpture and jades.



READER INTEREST

Advertising is most effective when it enjoys a high degree of reader interest. Because of its unusual contents, because of the serious reading which it receives, the Saturday Art, Antiques and Interior Decoration Page of the New York American is an advertising vehicle of exceptional merit.

This page is edited by Malcolm Vaughan, the nationally known authority. It is distinguished for its conciseness and for its interesting news presentation. Art Dealers, Antiquarians and Interior Decorators have found it a valuable medium for reaching their best prospects in New York. And the advertising rates are unusually low.

The Saturday Page of
ART ANTIQUES and INTERIOR DECORATION
New York American

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